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IT'S OUR BUSINESS TO BETTER YOUR BUSINESS

CEA CONFERENCE

MAKING WORK A PLEASURE

ARRANGEMENTS are now complete for the CEA summer conference, to be held at Bournemouth from May 28 until June 1. A week of committee and council meetings, with special trade shows, ends in a festive mood with a film star ball and a fashion parade, the latter organised by the "Better Business" campaign committee.

Danny Kaye is expected to be one of the stars present during the week.

The KINE. provides this week a time-table for the Conference.

MONDAY, MAY 28

9.30 a.m. Golf Tournament at Parkstone Golf Club (Film star to tee off).
2.15 p.m. Bowls Tournament at Meyrick Park (Film star to start).
8 p.m. Mayor's Reception at Bournemouth Pavilion. Prize giving for golf and bowls.
11.45 p.m. (Details later).

TUESDAY, MAY 29

10.30 a.m. Legal, Finance and Parliamentary Committee meeting, Town Hall.
2.15 p.m. Coach tour No. 1. Corfe Castle and Swanage for Tilly Whim Caves, Big Globe and Lighthouse, 8s. 6d. (including tea). Home 6 p.m.
Coach tour No. 2. New Forest-Lyndhurst. 8s. 6d. (including tea). Home 6 p.m.
3 p.m. General Purposes Committee meeting at Town Hall.
9.30 p.m. Film preview by 20th-Fox Films of Danny Kaye's "On The Riviera" at the Gaumont.
11.30 p.m. Dance and Buffet Supper; Bournemouth Pavilion to 2 a.m.

WEDNESDAY, MAY 30

10.30 a.m. General Council meeting, at Town Hall.
12.45 p.m. Langford Lunch, at the Pavilion.
3 p.m. Official photograph outside Pavilion.
3.30 p.m. Branch Secretaries' meeting, in Pavilion lounge.
9.30 p.m. Film preview by MGM of "Showboat" at the Westover.
11.30 p.m. Dance and Buffet Supper, Bournemouth Pavilion, to 2 a.m.

THURSDAY, MAY 31

10.30 a.m. Choice of coach tours: Tour No. 3, Weymouth (giving time for steamer trip around battleships and submarine base, Portland, 3s. extra); Dorchester and Lulworth Cove, 16s. (including lunch and tea). Home 5.30 p.m.
Tour No. 4: Salisbury and Stonehenge, 16s. (including lunch and tea). Home 5.30 p.m.

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CEA: "LET'S GO TO THE PUBLIC"

All-In Trade Talk on Eady Letter

MEARS: CANNOT ASSUME JOINT APPROACH ON TAX SQUEEZE

AFTER a three-hour meeting on Tuesday evening the CEA entertainments tax sub-committee decided to ask the other interested trade associations—the BFPA, KRS and ASFP—to attend a special meeting this (Thursday) morning at 10.30 to discuss the letter from Sir Wilfrid Eady, second secretary at the Treasury, asking the trade to meet him to consider the Chancellor's ET proposals.

Harry Mears, president of the CEA, told the KINE.: "It cannot be assumed that the CEA will go with other bodies to see Sir Wilfrid. We shall tell them our proposals and see if they see eye-to-eye with us."

Earlier on Tuesday, David Griffiths, president of the KRS, said that it was essential that the four trade associations get together as "the net box-office receipts affect us all." He was unable to outline the KRS attitude to the increased ET scales because his members had not discussed them. The renters will debate the situation after today's meeting.

A KINE. reporter says the CEA committee meeting on Tuesday was a controversial one with heated arguments being put forward in favour and against the present "go to the public" campaign. In the end the campaigners won.

It is agreed to go ahead with a petition, although the final draft has yet to be made. On Tuesday evening the president declined to answer a KINE. query as to what

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Labs. Called to NRA-ACT Talks

LABORATORY employees have been brought into the discussions between the Newsreel Association and the ACT towards more adequate week-end working. The newsreels and technicians met on Monday, when tentative agreement was reached on the plans which were necessary to achieve this end.

The newsreel employers made it clear to ACT that they are only the customers of laboratories and cannot make any agreement with the union concerning processing arrangements or rates of pay.

The next meeting will include representatives of all three associations, providing the laboratory employers agree to the talks.

FILMS COUNCIL TO DISCUSS ET MAY 8

THE trade members of the Board of Trade Films Council have demanded a full meeting to discuss the proposed increases in entertainments tax. The council has been called for May 8.

The KINE. political correspondent says that the trade members are expected to discuss the ET situation in the light of the recommendations made recently by the Board's own Plant Committee. The representatives of exhibitors, renters and producers appear keen on getting the independent members to reaffirm the Plant report comments that the level of tax is too much for the industry to bear. This recommendation, which is hoped will be unanimous, together with comments on the present proposals, will go to the new Board of Trade President with a request for his support for the industry's appeal for relief.

SCMA BONUS TALKS POSTPONED

THE Society of Cinema Managers' Amalgamated has received notice from the CEA that, because of the proposed ET increases, the managers' appeal for a cost-of-living bonus must be postponed.

Sam Butchart, general secretary, told the KINE. that the London branch, which is to meet on Sunday, is expected to give a lead on this matter. He said that although the executive has not yet discussed the implication of the CEA reply, many members are opposed to the exhibitor point of view.

O'BRIEN SENDS MEARS A CHALLENGE

"Produce the Figures"

TOM O'BRIEN, general secretary of the National Association of Theatrical and Kine Employees, told Harry Mears, CEA president, on Tuesday that unless the exhibitors resume negotiations for a new wage agreement within seven days the union will be forced to "take other action."

NATKE has also put out a challenge to the CEA that an independent tribunal is set up by the trade to decide whether or not individual kinemas can afford to meet the new union wage demands. The tribunal, O'Brien states, would be comprised of members of the Institute of Chartered Accountants.

Independent kinema owners, private companies and the larger public companies would submit their trading accounts to the tribunal. NATKE pledges that if owners can prove in this way they are running their theatres at a loss, then they would be omitted from the union demands.

The national executive will meet later this week to consider the CEA reply.

Speaking to the KINE. this week, Mr. O'Brien pointed out that the

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Trade Unions Discuss "Break" from JIC

THE trade union side of the Joint Industrial Council was meeting on Wednesday to make a decision which will be critical to the future strength of the whole organisation. There is a recommendation that each of the unions—NATKE, ETU and ACT—be allowed to "break away" for purposes of making separate approaches to producers for immediate increases in wages. The present JIC discussion on an all-in agreement for the three unions would be shelved for the time being.

Tom O'Brien, general secretary of NATKE, told the KINE. on Tuesday evening that he was expecting the unions would agree to the proposal. Last week he attended a meeting of the union side and put the NATKE point of view. Originally the unions wanted to go forward together for immediate wage increases pending the completion of the talks. But the NATKE, whose studio members are resent-

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Wages and the Tax Case

RECENT weeks have kept every employer of labour in the industry intent on discussing and planning action against the threat of increased entertainments tax. But there has been too great a disregard for another matter which threatens to create great disruption within the industry which, with a little tact and willingness on both sides to co-operate, could be swiftly averted.

All is not well on the labour front.

For some months the NATKE has pressed for a new agreement with the CEA. Now the union head office has encouraged the union branches into a campaign against the CEA which, so far, has been restricted to letter writing. But the letters indicate that, at branch level, the union rank and file has been incensed.

The managers, through the SCMA, are pressing for some kind of cost-of-living bonus.

In the studios, the three major unions are trying to force the issue for more wages, and the JIC, which took years to create, is now threatened with disaster. The NATKE wants to break away from the other unions and fight its own case for immediate wage increases.

In a time of rising costs, when other industries have had to make wage increases, few employers in the trade will deny that very soon some additional wages will have to be paid to staff. The question is, how much?

The trade associations might well hold immediate meetings to examine this problem and decide how much money will be involved in fair increases. With this information, a joint approach to the Chancellor of the Exchequer might have a strong bearing on the overall ET campaign now being waged.

Otherwise, wrong as the present union action may be, unnecessary friction is being built up between individual employers and their staff. This can do nothing but harm to the business and, if not stopped by immediate co-operation, might lead to more serious trouble and a very definite loss of business—and loss of chances of benefits to the employees.

Long Shots

Talk About Trade Politics, Opinion, People in the News and Social Gossip of the Week

THE latest developments in the entertainments tax situations are:

The CEA tax sub-committee met on Tuesday afternoon to discuss a letter from Sir Wilfrid Eady, Second Secretary of the Treasury, suggesting a meeting with the four main trade associations—CEA, KRS, BFPA, and ASFP—to discuss the Chancellor's proposals.

The split within the Government may lead to a General Election shortly. My Parliamentary correspondent says that should this happen, the Government and Opposition may agree to pass the Finance Bill before the present Parliament is dissolved.

On the other hand, if there is an election, it will give the industry time to organise a more adequate campaign; but, says our correspondent, the Conservative Party is not likely to support a reduction in the proposed scale of tax, an indication made all too clear by the speech made by Oliver Lyttelton at the CEA annual meeting a few weeks ago.

THE present scene in Parliament is that neither party is interested in a minor matter such as ET when larger issues are at stake.

But there is a possibility, with the Bill as it stands, that the Government would accept amendments giving some measure of aid to the small independent. This depends on three things: Any scheme must not involve the Government in any large financial sacrifice; it must be a scheme which would genuinely help the smaller theatres; and it must be one which can be conveniently administered.

The Customs and Excise officials have pointed out that even were a penny allowed on one of the lower price ranges—and this is considered a more likely move—it would involve a drop in revenue of about £500,000 a year.

BUT so far the CEA has been unable to devise a suitable formula.

The formal proposals circulated to branches last week are based on a scheme which would give kinemas a basic income of £25 a week tax free; but the CEA officers are now beginning to realise that this sum would never be accepted by the Government and that the more reasonable figure would be £5—although that could not be given by way of rebate.

The ET sub-committee was discussing last week's KINE. report that the BFPA is opposed to the increases in ET while approving the subsidy which is proposed should be ploughed back into the industry. It is expected that a formal approach will now be made to the producers, and to the renters, to seek their support in opposing the increases.

MEANWHILE, Harry Mears, the president, has replied to criticisms from the NATKE. The union has sent letters from all branches protesting at the CEA refusal to continue wage talks. Copies of these were sent to the KINE. In a reply to Jean Currier, NATKE president, Mr. Mears said the union request is deferred until the next general council. He wrote: "Always appreciate NATKE's bold stand against ET injustices and ask your further support at this time."

Earlier this week Mears stated that replies have come from several MPs to the telegrams he had sent. Three Members—Brendan Bracken, John Tilney and Cyril Black—indicated that they are sympathetic to the industry's point of view.

The CEA president rushed to a special meeting of the Portsmouth and Isle of Wight CEA branch on Tuesday morning and returned in time for the tax sub-committee.

WATCH out for a new development in the American newsreel scene which might have some indirect effect on British newsreels controlled by the American companies. The five United States reels are setting up a new company, United Newsreel Corporation, to prepare regular services for the near, middle and far East countries. Commentaries will be in many languages.

I gather that the United States Government is very interested in this enterprise and wants them booked as widely as possible, regardless of the price offered by exhibitors. One might gather from this that it is prepared to subsidise the organisation, if necessary.

Anyway, the MPAA newsreel committee has been meeting during the last few days to discuss the matter and the final arrangements are that the first issues will be out May 21.

MPAA's John McCarthy comes to Europe this week in the *Queen Elizabeth* and is heading for Paris. Fay Allport, European manager of the association, tells me he will meet McCarthy there this week-end to discuss a suitable agenda for the business.

McCarthy will be coming to Britain later, when one of his calls will be at the Board of Trade—a rather touchy time, unfortunately. He will not open any negotiations for a new film agreement: but Allport thinks it most likely that a general survey will be made of the present position and dates suggested for the talks to begin. The present agreement has five months to run

WHEN I spoke to Tom O'Brien, this week, he was pretty sure that the split in the Socialist Government will cause an early General Election. Unlike my Parliamentary correspondent, he thought it most probable that the election would come before the Finance Bill is passed.

For his own part, like many other Members, he will be making an early tour of his own constituency, Nottingham West. Tom expects to be there the week-end after next.

One immediate effect of the resignation of Harold Wilson, Board of Trade President, was that the NATKE had to cancel its appointment to meet him on Tuesday of this week.

On Tuesday evening NATKE president Jean Currier was guest at the Birmingham NATKE branch annual dance. Local secretary A. Thompson was taking London executives to dinner at the Futurist Theatre café, then on to the West End ballroom.

Some of the CEA members were expected. So we can only hope that the present "cold war" was not allowed to spoil a good party.

IN and out of London last week, almost as quick as that, was Arthur Loew, president of Loew's International. And the reason for the flying visit he summed up best when, returning to New York, he met my colleague, Leonard Coulter, and said: "Sole purpose was première 'Teresa' and, besides, London is lovely in the spring."

It was, however, my good fortune, thanks to Sam Eckman, jnr., to have a few words with Mr. Loew. As producer of "Teresa"—which is now showing at the Empire—his first venture in this field, he was able to give me first-hand some of the difficulties which Hollywood is up against. As a distributor, on which subject he is an expert, he told me that the States are 30 per cent. down on their returns, and that England, instead of producing 50 per cent. of the earnings, now only contributes about 25 per cent. Devaluation and drop in attendances are given as reasons.

PERHAPS it was just as well that Anthony Asquith, when he spoke against exhibitors in his capacity as president of ACT, admitted his willingness to join Sir Laurence Olivier at the stake.

One of the first brands to the pyre has been lit by Ernest C.

JEAN CURRIER

J. McCARTHY

E. C. ROGERS

Rogers, joint managing director and general manager of Poole's Theatres, Ltd., who sends me a cutting of his letter to the *Gloucestershire Echo*. He quotes the Plant report in support of his claim that the present position is not due to the exhibitor. The sting is in the tail of Mr. Rogers' letter when he says: "It would have been better had he (Mr. Asquith) admitted that their present trouble has been created by high cost of materials, restrictive practices, high salaries of 'stars,' faulty planning and exaggerated standards of perfection, rather than an attempt to create the impression that the exhibitor is the nigger in the woodpile."

All of this, no doubt, has something more than a substratum of truth, but I cannot help wondering whether a better way to cure the disease would not be for all the warring parties to bury the hatchet. There is a very old but true saying that begins with "A house divided. . . ."

CONTINUING the pace it has already set in the management field, CMA has now issued a book entitled "The Association and You." Over lunch this week with theatre controller L. B. Fancourt and publicity director Chas. Young, I was able to form some first impressions of this publication edited by L. V. Barnett. It is the story of the machine created by John Davis to operate the circuit and could have been a dry-as-dust textbook. Instead of this it is the chatty, pleasant story of a great enterprise. While information and facts predominate, these are pleasantly enough presented to maintain interest throughout.

The one regret is that in its present form and under existing plans it is for CMA circulation only. A review by "The Manager" appears on page 6.

NOTE this week from Trevor Hill, north region producer for the BBC, explains a slight change in broadcast arrangements so far as "Going to the Pictures," the weekly review, is concerned.

Hill says that he intends to expand the feature to include news of the live shows in the area, so the title is being changed to "Showcase" as from Monday, April 30. But he hastens to assure me that a full fifteen minutes will be devoted to films, as in the past, with an additional five minutes for the live shows.

The trade can have no complaints. In fact, by what I hear from the north, the industry is rightly grateful to the sensible approach to film affairs shown by Trevor Hill. His programme is of great value to listeners—and of equal value to us.

And what could be a better time than Monday afternoons, 4.20 to 4.40, in the North and Northern Ireland BBC services for telling the public what shows can be seen during the week? Pity the London and West programmes don't do the same.

PROPRIETOR of ninety of Ceylon's hundred and twenty kinemas, agent for GB-Kalee and Western Electric, Sir Chittampalam A. Gardiner was in London on holiday over the week-end before going to New York and Los Angeles in the *Queen Mary*. Sir Chittampalam opened his first kinema (what he called a tin shed) in 1924, and five years later built the first Regal in Colombo. Now his company, Ceylon Theatres, Ltd., has in hand plans for building two more. Ten of the theatres are touring kinemas, operating in various districts in tents, and J. Arthur Rank has a 33⅓ interest in the company.

BILL GELL decided to go to the States last Thursday evening: and by Saturday evening he was on his way by air. His last trip was in October. This time he will be away about a fortnight.

"Business can be done best on the spot," he tells me. "If it wasn't for the air service I don't know how I could carry on affairs."

One thing he intends to do is to make distribution arrangements for his highly successful "Lilli Marlene." Then he will fly out to Hollywood to discuss plans for the next Monarch productions in Britain.

Gell tells me that the two he is working on at the moment—"Red Lamp" and "Hindle Wakes"—will be in production within a month of his return. And when he does return I expect something interesting about Monarch's American production releases.

L. G. PARKER is to be congratulated on the very sensible notes he is sending out to members of the Association of Specialised Film Producers. The notes put in simple English the working of the Eady scheme, and are designed to tell specialised film producers how to make their claims for a share.

Although the ASFP secretary makes the warning that his document has no legal validity, it is going to be far more practical to the people concerned than the three learned tomes which were formally approved by the four trade associations between June 29 and March 15.

I advise any short producers who are not ASFP members to write to Parker and ask for a copy. He tells me he is anxious to give every possible help to non-members. When they see the service they could have every day, maybe some will join!

A similar statement has been sent out by the BFPA.

VETERAN producer George Schaefer, now in his 64th year and looking a little more than half that age, was in London for a few days this week. He leaves for the Continent today (Thursday).

Schaefer is closely associated with Stanley Kramer and brought with him a print of the much-discussed "Cyrano de Bergerac," which he hopes will follow up the business done by "Champion," "Home of the Brave" and "The Men." He was discussing release arrangements for the film, but no settlement or circuit deal was expected to be made this week.

Schaefer was telling me about the problem of deciding whether a film should be road shown, and whether or not it should have separate performances. He admits that recent experiments at the Radio City Music Hall have indicated that separate performances are not popular. But he was impressed by early reports of the business done by "The Tales of Hoffmann" at the Carlton—so we agreed one thing: certain theatres, plus a certain type of picture, do need the separate performance technique. But should the trade go all out to coax the public to accept separate performances generally?

PLANS are well ahead for the CEA conference at Bournemouth, and a glance at the official programme certainly whets the appetite.

Metro, I hear, intends to put on "Showboat" at the Westover on Wednesday, May 30—a film which we all hope will be a worthy musical successor to last year's "Annie Get Your Gun," which went down so well at Porthcawl.

And to add a little sparkle to the serious side of the conference, Metro will have a real showboat anchored in the bay, ready to entertain delegates.

Incidentally, the Chief Constables' Association will be having its conference in Bournemouth at the same time as the CEA. So, if for no other reason, the exhibitors must all be on their best behaviour. It might be a good idea if the CEA invited the executive of the Constables' Association to dinner one night—a good opportunity to build friendly relations with people who do a lot for, and mean a lot to, show business.

SO very many kind inquiries have reached the Editor, A. L. Carter, since he was taken ill a fortnight ago that he has asked his colleagues to express here his thanks. He is not, himself, yet sufficiently recovered to answer everyone personally, but all will be pleased to hear that his condition is improving.

THE STROLLER.

CLOSE-UP

SIR HARTLEY SHAWCROSS

The New President of the B of T

By HUGH PILCHER

The "Kine's." Political Correspondent

HAROLD WILSON'S successor as the film industry's new link with the Government is to be Sir Hartley Shawcross, the brilliant lawyer who became Attorney General immediately he entered Parliament in 1945.

Why a lawyer for the Board of Trade? The Government answer could be, "Why not?" This post is traditionally a political one.

Cripps, the politician, travelled that way, and Wilson, the economist, had hoped to do the same. Business qualifications in the President have never been insisted on by any Government.

Sir Hartley is more of a man-of-the-world than Mr. Wilson. He is not necessarily cleverer, but he is more diplomatic and supple-minded.

He has no special knowledge of, or interest in films—although it is a common jibe against him that he might well have become a film star instead of a legal star.

Handsome, eloquent, persuasive, tremendously hard working, he will rapidly master the pros and cons of the film industry's problems. It is up to the film people to educate him as quickly as possible.

It is, therefore, all the more important that the sections of the industry should get together and speak with a united voice to their new Government contact.

He is, as it were, a clean slate on which to write—but his searching legal mind will instantly spot any inconsistencies and dismiss conflicting claims within the industry's case.

Inevitably, the civil servants, both at the Treasury and the Board of Trade, will run the Government's relations with the industry along established lines while Sir Hartley is settling in.

His arrival will not affect the entertainments tax or quota situation in any way. His attention will have to be concentrated for the next few months, at least, on the raw materials situation rather than the specialised difficulties of the film world.

So far, there is no news of any prospective change affecting the Board of Trade's Parliamentary secretary, Hervey Rhodes.

A Book That Tells

Everything About Management

Reviewed by "THE MANAGER"

JOHN DAVIS, in a foreword to CMA's new and ambitious publication, "The Association and You," says "The preparation of this book was not approached on the basis of providing the members of our association with a 'Manager's Guide to Management,' but to be a readable book highlighting the detailed problems with which managers have to deal and the points of good management which they should always remember to ensure that CMA presents the best show."

He is, of course, correct, but this fascinating volume is, nevertheless, a "Manager's Guide to Management," even although it might masquerade as a pleasant bedtime story. It has the tremendous advantage of telling in a light and entertaining manner everything about management so accurately that the reader—assuming that he is a manager—has no alternative but to comply with the suggestions set out. If he doesn't, he may spend sleepless hours wondering whether, in contravening the code laid down on some single occasion, he has indeed made an error not only of judgment but of management.

Words of Wisdom

"The Golden Rule" creeps into the end of most chapters. It sums up the deductions in the preceding section in a modern interpretation of the Confucius sayings.

A significant feature of the book is that while 61 pages are devoted to "The Association," the remaining 117 are entirely concerned with "and You."

"The Association" sketches out lucidly the structure of the head office organisation of this great kinema circuit. It explains each department in detail and the network that links the component parts into a concrete whole under the direct supervision of the managing director and administered by Kenneth Winckles.

It emphasises that the managing director meets all departmental heads and area supervisors every four or five weeks, while, at three-monthly intervals, the meetings are extended to include district managers.

Personal reports concerning senior personnel are regularly passed through all higher authorities, each of whom makes his report on the person under review. From this information the merits of managerial grades and others are continually reviewed to ensure that promotion comes to those who most merit advancement.

Considerable importance is attributed to explaining the functions of the booking department which, as the text aptly remarks, "is akin to the buying department in a large departmental store." It explains at length the complicated business of booking pictures and should be of infinite value to those circuit-trained managers who have not had experience of that particularly tricky operation.

It asks for the advice of managers regarding the everchanging tastes of patrons in the districts where their kinemas function. There is an engrossing chapter on the publicity department, and another explaining the functions of the sales department.

Licensing Controller

Catering, children's club and accountancy departments all have their own exclusive places in the book, but perhaps one of the most interesting items is the description of the licensing and personnel department. The reader emerges from the digestion of this fascinating chapter with a new and wholesome respect for the licensing controller and his associates.

The management section starts off by saying, "Managers have to be showmen, diplomats, staff officers, accountants, engineers, authors, salesmen, advertising experts and citizens' advice bureaux rolled into one," and then sets out to show them how to fulfil these responsibilities. Admittedly this is done in such a pleasant way that the job does not seem to be so hard after all, and can be rather fun if the manager braces his efforts with enthusiasm.

It is stated that the "Managers' Central Committee," appointed in a democratic manner, has a vital effect on the policy of the company.

"... underline courtesy in your mind"

Considerable space is devoted to staff matters and a commendable effort to inspire the CMA managers to be leaders of a team rather than despots. Obviously this new conception of staff control at kinemas is thought of kindly by the directors of the Rank group.

A chapter on "The Foyer" is especially interesting, because it sums up in pleasant terms the accepted idea that first impressions are the most important.

The manager is likened to the host, which he, in fact, is in any kinema, pledged to ensure that all the customers enjoy the hospitality of the house.

Semi-technical chapters on "Picture Presentation" and "Sound Presentation" will interest the chief projectionist and the other lads in the box, as well as managerial grades, and so will the section dealing with the structural and electrical features of all kinemas.

Week-end Pressure

In the "Manager's Office" section suggestions are asked for ways in which the week-end work can be reduced to a minimum. The friendly way in which this chapter is written is an admission that head office is well aware of the pressure of work on managers at week-ends.

The concluding paragraph says: "In theatre operation sound theory, plus vigorous enthusiasm, cannot fail to add up to first-class showmanship—the key to CMA prosperity," and so endorses the policy the KINE. has advocated for more than a quarter of a century. This book is a credit to L. V. Barnett, who edited and produced it, even although I doubt whether he originated the delightful little cartoons that provide comic relief to what is amazingly light reading for a book on such an involved and important subject.

SHOWMAN OF A SHOWPLACE

THE presentation of the KINE. Company of Showmen award for March to F. W. Haddock, manager of the New Empire, Marton, Blackpool (Fylde Cinemas), was made a civic affair at Blackpool Town Hall.

Mayor R. W. Marshall, JP, handed the cheque to Mr. Haddock, and said that as "Showman of the Month" for the whole country he had helped to uphold the prestige of Blackpool, one of the foremost show towns of the country. He had achieved the high honour through merit and service.

Coun. R. Taylor, managing director, Fylde Cinemas, said he did not think the honour had come to Blackpool before, and Mr. Haddock's success was all the more notable as he had won in competition with the big kinemas which had much better facilities.

Trevor T. Jones, Blackpool's Town Clerk, and C. Pennington, area supervisor, Fylde Cinemas, were among those present

LATE FILM REVIEW

MAD WEDNESDAY

RKO-Radio. American (U). Directed by Preston Sturges. Featuring Harold Lloyd, Jimmy Conlin and Frances Ramsden. 6,916 feet. Release not fixed.

RIOTOUS and witty slapstick comedy, heralding Harold Lloyd's happy, if belated, return to the screen. Its crazy story of a timid clerk who hits the bottle after getting the sack, places his modest savings on a horse, wins a packet and purchases a bankrupt circus before sobering up, appropriately opens with sequences from the star's silent success, "The Freshman," and smoothly builds up to a marvellous new and "Safety Last" climax. The star handles the old and new gags with infectious gusto and has a perfect foil in Jimmy Conlin, and, believe it or not, a lion. Grand, clean fun for high- and low-brow alike. Excellent light booking.

BRITAIN WINS FOUR AWARDS AT CANNES

BRITAIN won four prizes out of the twelve awarded at the International Film Festival at Cannes, which closed last Friday.

Two long films only were entered from Britain: they were the J. Arthur Rank production, "The Browning Version," under the title "L'Ombre D'un Homme," and the London Film/Michael Powell, Emeric Pressburger Technicolor production, "The Tales of Hoffmann." Each received two prizes.

The Best Screen Play award went to Terence Rattigan's "The Browning Version," and Michael Redgrave was judged the best male actor in the same film.

The jury created a special prize for the most original film screen conception and gave it to "The Tales of Hoffmann," which also received the prize awarded by the technical commission.

The prizes were decided immediately after the showing of "The Tales of Hoffmann," which was attended by Sir Alexander Korda, Michael Powell, Emeric Pressburger, Moira Shearer, Ludmilla Tcherina and Leonide Massine. The prizes were received by Sir Duff Cooper and E. W. Wingrove, on behalf of Great Britain and the British Film Producers' Association.

The full results were:—

Grand Prix: "Mademoiselle Juliet," Sweden (director, Sjoedberg); "Il Miracolo a Milano," Italy (director, Vittorio de Sica). Prix du Jury: "All About Eve" (20th Century-Fox). Mise-en-Scene: "Los Olvidados," Mexico (director, Bunuel). Best actress: Bette Davis ("All About Eve"). Best actor: Michael Redgrave ("Browning Version"). Best scenario: Terence Rattigan ("Browning Version"). Best decor: Suvorov A. Veksler for "Mussorgsky (USSR). Best music: Joseph Kosma for "Juliette and La Clef des Songes" (France). Best selection: Italy. Best photography: "La Balandra Isabel" (Venezuela). Prize for exceptional originality of transposition: "The Tales of Hoffmann." Best short film: "Mirror of Holland" (Holland). Critics' prize: (Pipresci), "Il Miracolo a Milano," and Bunuel for his whole career

O'BRIEN SENDS MEARS A CHALLENGE

Continued from page 3

text of the telegram from Mr. Mears to the NATKE president, Mrs. Jean Currier, was ambiguous. He hopes the CEA would now co-operate.

Meanwhile, scores of NATKE branches have been sending letters of protest to the CEA president. The strong Glasgow branch states that it will press the executive to advise all kinema staffs to do nothing to help the CEA entertainments tax campaign (including the projection of slides and trailers) until the exhibitors agree to re-open talks.

The Hammersmith district says its branch has set up a strike committee. The letter to the CEA president warns that "things may get out of hand."

In his letter to Mr. Mears, the NATKE general secretary says:—

"Likewise, if any company or individual owner, as from next August until August, 1952, having met our demands meantime, show a loss for that year—having submitted their accounts to the members of the Institute, we shall further consider reverting, in those cases, to the wage *status quo* of July, 1950."

The letter ends with the demand for an immediate reply, and says: "If you fail to do this, it is my duty to inform you that we shall take whatever action is open to us with the Government and by every industrial means. We hope that wisdom will prevail on your side and that you will unanimously reject this unfortunate episode immediately, so that normal relations may once more be restored between your association and my own."

ALL-IN TRADE TALK

Continued from page 3

approach the petition would take. But he said that it would be on its way to kinemas by May 4, together with a sound "flash" drawing the attention of audiences to it.

There was no reply to the KINE. query: "How many signatures do you aim to get?"

A KINE. reporter was shown the layouts of four posters which are to be produced in quad size for distribution to all kinemas. They all emphasise the slogan "unfair discrimination against kinemas." One shows small children looking at a kinema front of house, with the copy emphasising that for the first time the children's matinées are taxed with a penny increase.

Another has a picture of Bob Hope and says that tax on his current live show at the London Prince of Wales is so much, but the kinema tax if the public goes to see "The Lemon Drop Kid" is so much greater. This is followed by the "unfair discrimination" slogan.

The third design shows a housewife. The copy points out that her favourite entertainment is being "unfairly" taxed.

Yet another design had a large picture of a footballer, with copy about the "unfair" way football pays less tax than kinemas.

The KINE. reporter was told after the meeting that the posters will be printed as quickly as possible.

Clifton Circuit Stops Matinees in Suburbs

FALLING ATTENDANCES

MATINEE performances are to be dropped at some of the Clifton circuit's smaller suburban kinemas. In future afternoon shows will only be held on Saturdays and Bank Holidays.

This was announced by Ken Jones, general manager, and is stated to be due to the falling off in attendances. A KINE. reporter states that similar action is being considered by many of the Birmingham independent exhibitors, in view of the increasing overheads and the tendency for patrons to confine their attendances to evening performances.

Edinburgh Closure

The New Picture House in Princes Street, Edinburgh, one of the two CMA first-run houses in the city, is closing down on May 26. Eighteen months ago the bulk of property containing the Royal Hotel, the New Picture House and four shops was sold by CMA to the managing director of Allied Hotels for £750,000, and six months later it was announced that Marks and Spencers had acquired half of the property, including the kinema, for conversion into a departmental store.

The New Picture House was opened in 1913 by PCT, and when the property was sold a year ago it was understood the kinema had still a fairly long lease to run, but apparently that has been the subject of negotiation with the purchaser.

Sam Butchart Indisposed

Sam Butchart, general secretary of the SCMA, is suffering from an eye infection. His wife is similarly afflicted.

Neither can see to read, and this has compelled Sam to put aside much of his SCMA work. They are receiving treatment at half-hourly intervals, and it is hoped their indisposition will be of a temporary nature.

Unions Discuss "Break" from JIC

Continued from page 3

ful of the present wage scales of ACT members, insisted on separate approach to the producers.

Mr. O'Brien told the KINE. that the position in the studios, so far as NATKE members is concerned, is critical. The wage rates for the crafts has gone up in other industries, so that studio employment is now below the building trade. As a result, the skilled men are voluntarily leaving the studio shops and the studios are losing the best men, "which they can ill afford to do." He pointed out that it has always been studio policy to pay craft grades slightly higher rates than the outside industries for this reason.

FRANK FARLEY RETIRES FROM PARAMOUNT

R. Mealand Takes Over British Production

FRANK FARLEY, chairman and managing director of Paramount British Productions, who has been indisposed for a considerable time, is retiring owing to ill-health, after 22 years with Paramount.

He joined Paramount's scenario department in New York after the 1914-18 war, and in 1929 took over a production post in Paris, creating production departments in practically every important city on the Continent. He became chairman and managing director of Paramount British in 1947.

He will be succeeded by Richard Mealand, who in 1946 resigned as Paramount Hollywood studio story editor to enter the freelance writing field.

Films Council Report

The Films Council of the Board of Trade met on Tuesday morning to discuss its annual report and to decide a draft for publication later.

It also made a further survey of trade recommendations for amending the Films Act.

RANK AND DAVIS TO VISIT CANADA IN MAY

J. Arthur Rank and John Davis will visit Canada in May. Ivor Smith, CMA's assistant theatre controller, who sailed from Liverpool in the *Empress of Canada*, is to make a survey of the 118 Odeon theatres in Canada. He was accompanied by C. R. B. Salmon, who has been appointed secretary and treasurer of Odeon Theatres (Canada), Ltd.

W. A. Hockman, CMA divisional controller, and A. Keen, Merseyside district manager, met Mr. Smith and hi party at Liverpool.

PORTSMOUTH PLEDGES MEARS ET SUPPORT

"Business Being Killed"

PRESIDENT Harry Mears received unanimous support at the meeting of the Portsmouth and Isle of Wight CEA on Tuesday in the campaign against the proposed Budget increase in entertainments tax on kinemas. "We have got to go through with this," Coun. Mears declared. "A petition has been prepared and will be in your hands very soon, and we have got to test public opinion. We have been unpaid tax collectors for the Government since 1917 and now we have come to the position where we find it is likely to kill our business."

Coun. Mears declared that the increased tax on the kinemas, while leaving other forms of entertainment alone, was unjust and an unfair discrimination against the kinema industry. This particular burden had reached a stage where they must put up a fight for it. The Chancellor had offered them part of a halfpenny, but they did not want part of a halfpenny. In his opinion, the minimum on which the industry could carry on would be one penny clear for the exhibitors.

Costs in the industry had risen by something like 400 per cent. since 1939, and this additional tax was the last straw that threatened to break their backs.

Many of the smaller kinemas, he added, had simply become ice cream merchants to remain in business, and they had to use every means at their disposal to put that right. Personally, he felt that the matter should be carried through to the highest level and that the Chancellor should meet them to discuss what this meant in the kinema industry.

Bernstein's Next Film

Sidney L. Bernstein, shortly returning home after a Caribbean vacation, says he and Alfred Hitchcock are planning to make another Transatlantic Pictures film. Last was "Under Capricorn," released in September, 1949.

A CMA group on the Liverpool landing stage when Mr. and Mrs. Ivor Smith and Mr. and Mrs. C. R. B. Salmon sailed for Canada. W. A. Hockman (divisional controller CMA); C. R. B. Salmon; Odeon, Liverpool, pageboy; Mrs. Salmon; Mrs. Smith; Ivor Smith and A. Keen (Merseyside district manager CMA)

"Close Down Kinemas and Scrap Eady"

N.-WESTERN CEA TAX PROTESTS

SUPPORT for an all-out campaign against the taxation was forthcoming from the North-Western CEA branch. At one of the best attended meetings for many years, held at Liverpool on Friday, a resolution was adopted (1) resenting the gross injustice of a discriminatory system of taxation and (2) urging the general council to take all the necessary action, however drastic, to end "this iniquitous position." J. F. Wood, jnr., presided.

W. J. SPEAKMAN indicated the probability that when a deputation waited on Sir Wilfrid Eady and Mr. Gaitskell it would include Tom O'Brien.

G. E. H. JAMES, referring to the CEA proposal that the first £70 of takings should be tax-free, asked the CEA to press for relief from the Eady farthing as well.

R. H. GODFREY, JP: I am afraid we have to accept the CEA campaign in its entirety as it stands. At the moment we can't step out too far.

Mr. JAMES: I never liked the Eady plan and I do not believe any of us do. My view is that we should refuse to operate it after September without legislation. It is a turnover tax.

R. H. GODFREY: Sir Wilfrid Eady has repeatedly said he would be prepared to consider any scheme we might submit provided it does not cost the Treasury anything. I have the feeling that Sir Wilfrid has let us down.

Coun. R. P. RUTHERFORD: If you sidetrack the Eady scheme, it might be to the detriment of the CEA plan. Let us get unity on this, otherwise we shall be just wasting our time.

The CHAIRMAN pointed out that the CEA proposal would take care of the 300 kinemas which had produced balance-sheets to prove their urgent need of relief. The remainder of the kinemas, the circuit halls included, were waiving a lot of claims in order to assist those 300.

What Will Next Step Be?

P. M. HANMER: If our scheme is turned down, what will be the reaction of general council and what will the next step be?

The reply from the platform was that the exhibitors ought not to cross bridges before they came to them. The circuits were acting in alignment with the independent exhibitors in this campaign.

Protest Meeting Suggested

Strong pleas were made in favour of mobilising public opinion in support of the exhibitors' campaign, and it was suggested that the kinemas might use their buildings for public protest meetings to be addressed by speakers of distinction. Patrons should be invited to sign petitions.

A. KEEN suggested that the branch should organise a Press conference at which the stark facts of the entertainments tax situation could be explained. This suggestion was commended.

P. M. HANMER: If the kinemas, nationally, were prepared to close down for a week in protest, I would be prepared to do the same—a fortnight if necessary.

"So would I, and discontinue the Eady plan at the same time," added G. E. H. JAMES.

It was decided to bring into being a series of local tax committees throughout the branch area and to form a branch action committee.

P. M. HANMER proposed, and F. WEBSTER seconded, the resolution summarised in the lead to this report. This was carried with two dissentients in a meeting of more than 100 exhibitors.

"BETTER BUSINESS" NEEDS BETTER ENTERTAINMENT

But Discussion at Manchester Disappoints

"WE are running the 'Better Business' campaign with the idea that we are the primary entertainment in the country and to demonstrate that we intend to keep it so. Television might be a new competitor, but we have to beat it by giving better entertainment than television can give. It must be realised, however, that what we have done so far has been inside the trade and we have yet to make a strong impact on the public."

This was said by Ralph Bromhead when he addressed the quarterly general meeting of the Manchester and Salford branch CEA held at the Regal, Manchester, on Wednesday, April 18. This meeting was also attended by many managers, one or two renters' representatives, and also by representatives of the managers' association and NATKE. W. Miller presided.

Entries for the national showmanship competition numbered 1,600. Bromhead admitted his disappointment that the proportion of entries from independent exhibitors was not higher.

"It is a positive fact that if the individual manager will get down to selling his pictures week after week, month after month, consistently—it is consistency that counts — it can be proved that showmanship does pay," exclaimed DENNIS C. WALLS.

CYRIL CARR (GFD) said the renters' publicity should be regarded as an auxiliary to the individual efforts of the exhibitor. It was up to the individual what he did in his own theatre.

"I am disappointed at what has come out of this meeting," said chairman W. MILLER. Not much had been forthcoming in the way of concrete suggestions; there had been rather too much play on the theme, "independent versus circuit." Right through the business, from producer to exhibitor, there had to be co-operation. He was rather disgusted with the attitude of some independents—and he spoke as one of them himself.

Making Work a Pleasure—Contd.

Alternative afternoon tours:

2.15 p.m.	Tour No. 5: Lulworth Cove, 8s. 6d. (including tea). Home 5.30 p.m.
2.15 p.m.	Tour No. 6: New Forest, 8s. 6d. (including tea). Home 5.30 p.m.
8 p.m.	Film Star Ball, Bournemouth Pavilion. (Details of international film stars and band later).

FRIDAY, JUNE 1

10.30 a.m.	Fashion Parade organised by "Better Business" campaign committee on the Bournemouth Pavilion Terrace and Garden.

During the week Associated British-Pathé will show "Happy Go Lovely" at the Westover (ABC). This will be on Thursday, May 31, when the proceeds go to charity. The Variety Club is sponsoring the show.

IN THE COURTS

Kinemas Fined on Quota Omissions

LATE WITH RETURNS

SEVEN kinemas were fined at Bow Street Court, London, on Wednesday of last week after all had pleaded guilty to failing to send to the Board of Trade within one month of the end of the quota period (September 30) a return required under the Cinematograph Film Act, by which check is kept on quota requirements.

Tivoli (Leeds Road), Ltd., Bradford was fined £10 with £5 costs in respect of the Tivoli Picture Hall, Bradford.

CGHS Cinema Co., Ltd., Colmore Row, Birmingham, 3, was fined £10 with £2 costs in respect of the Grand Picture Theatre, Handsworth.

Miss Doris Armstrong, exhibitor at the Scala, Hyde, Cheshire, was fined £10 with £5 costs, and Zbigniew Sojecki was fined £5 with £1 costs on each of two summonses —respecting the Lido, Preston, and the Empire, Bolton.

Exhibitor at the Cambridge, Spennymoor, Durham, Herbert Derdle was fined £5 with £2 costs, and his mother, Mrs. Isabella Draper, was fined £5.

The Regent Cinema, Ltd., Walton-on-Thames, was fined £10, with £5 costs.

ABFD Wins Lawsuit

Following a ruling by the Court of Appeal, Judge Dale tried a case for the second time at Westminster County Court last Wednesday.

The case had arisen out of a previous action when Peter Emmett Paul Curran, of Caldecote Farm, Elstree Road, Bushey Heath, Herts, was awarded judgment for some £40 and costs against Newpark Cinemas, Ltd., of 63, Coleman Street, E.C.2, in March, 1950. Newpark Cinemas, Ltd., had paid the £40, but had not paid the costs. Newpark Cinemas, Ltd., it was alleged, was owed money by Associated British Film Distributors, Ltd., of 169-171, Oxford Street, W.1, and Mr. Curran had sought to recover the debt.

During the present hearing, said the Judge, the manager of the Moorgate branch of Barclays Bank had been called, and had proved that the money had been paid before Mr. Curran commenced any correspondence with the defendants.

The Judge said that at the previous hearing he had given judgment for Mr. Curran, but there had been an appeal. In the light of the evidence now put forward by the bank, he must find for the defendants, Associated British Film Distributors, Ltd. As he could not see that it had done anything wrong he must award costs against Mr. Curran.

Birmingham Quota Appeal

Ladywood Pictures, proprietors of the New Regent, Ladywood, Birmingham, has decided to appeal at the next Birmingham Quarter Sessions against the £50 fine imposed recently by the Birmingham Stipendiary for failing to comply with the Quota Act.

It was stated that only 8.6 per cent. of British supporting films was shown at that kinema during the 1948-49 quota year.

FINANCIAL FACTS

BRITISH OPTICAL DEFERS DIVIDEND

By V. J. BURTT, The "Kine.'s" City Editor

ALTHOUGH the trading profit and other income of British Optical and Precision Engineers group for 1950 jumped from £362,661 to £506,708, dividend on the £489,633 of 5 per cent. preference capital is to be deferred.

The dividend is well covered by earnings, but the board considers that the company's resources should be conserved, pending the satisfactory funding of the 5 per cent. first secured notes.

The note-holders have the option of converting into a 4 per cent. debenture stock, or being repaid not later than December 31, 1952.

The board is advised that a 4 per cent. debenture would not be acceptable at the present time, and, in consequence, a revised proposal will be put forward.

Group profits subject to tax and before providing for interest on the secured notes amounted to £278,881 compared with £135,126 in 1949. The latest figure is in excess of the forecast made when the company became a public undertaking.

Chairman J. Arthur Rank states that in 1949 an intensive drive was made to reduce overhead expenses, expand production on profitable lines and improve the efficiency of the organisation.

The balance-sheet is a little stronger, with the overdraft of £185,062 now eliminated. Mr. Rank announces that the group is concerned in the rearmament programme, which will strengthen the trading position and future prospects, although it may be necessary to find additional working capital—another reason for conserving finances.

"Orders in hand," says Mr. Rank, "constitute a record for the group."

Shares Reflect Budget

Film and kinema shares in their various ways continued to reflect the Budget and its possibilities.

ABPC 5s. ordinary and the 6 per cent. preference with a good dividend cover were in demand, with the 5s. ordinary up 3d. to 12s. and the 6 per cent. preference up 9d. to 16s. 6d. British Optical 5 per cent. notes rose £2½ to £80 on the much improved report.

On the other hand, British Lion Studios ordinary were dull at 1s. 3d., while British Lion Film 7½ per cent. (10s.) preference weakened to 4s. 6d. Capital and Provincial News Theatres, after their initial spurt following the resumption of dealings in the market, came back 9d. to 5s. 9d., while General Theatres preferred (6s. 8d.) fell a similar amount to 9s. 3d. There was some good buying of Odeon Associated 3¾ per cent. second mortgage debentures, which rose £4 to £77, a price which compares with the lowest last year of only £55½. PCT Construction 7 per cent. preference were a good feature with a rise of 1s. to 20s.

BRISTOL

National Press Blamed for Lack of ET Publicity

SUGGESTIONS for the CEA campaign against the Chancellor's increased entertainments tax were made at the Bristol monthly meeting last week. Ideas ranged from closing kinemas for a day, charging 5d. for all seats so that no tax was payable, separate box-offices for paying normal admission and for paying tax, bombarding MPs and the Press with letters, and inviting local MPs to a meeting to discuss the situation.

Following vice-chairman E. C. Rogers' report on the general council meeting, it was obvious that members had been disappointed in the immediate reaction of the Association to the Budget. There had been little publicity given to the exhibitor's resentment of the tax increase in the national Press, but Mr. Rogers pointed out that this was not the fault of the CEA.

The chairman, F. G. W. CHAMBERLAIN, said that he thought the campaign would have got under way immediately. But it was not fair to criticise too early, although it did seem that the connections between the CEA and the national Press were not too sound. This was the second time that the Association had been "let down by the Press."

Referring to the forthcoming campaign, Mr. Chamberlain said that success depended upon gaining the public interest. The Chancellor would see the extent of the campaign when he saw what impression had been made on the public.

Expenses had gone up so high that there was no way of meeting them; business was decreasing, and the public was "floating" to a lower-priced seat. On top of this, the Chancellor increased the entertainments tax.

"If I had my way," continued Mr. Chamberlain, "I would like to see two box offices. One where the patron bought his admission ticket, and one where he paid the entertainments tax."

Public Not Aware

E. C. ROGERS, vice-chairman, thought the public was not aware of how much it paid in tax—in some cases they thought that exhibitors took the lot. To close kinemas for a period would be the finest thing to shake the public into responsibilities.

H. E. WILLIAMS said he was glad to see that the Association was united in the tax fight—circuits and independents alike—which meant real life in the campaign.

He disagreed with the general secretary that a letter to *The Times* was a medium for bringing the exhibitors' troubles to the notice of the people.

"The patrons are the people that count," he said, "and our story should be published in papers read by them."

Mr. Williams brought to the notice of the meeting a suggestion that all kinemas should reduce their prices to 5d., on which no tax was payable, as a method of protesting.

The chairman thought that this was a much more practical idea than completely closing, and was received quite favourably by the branch.

H. GOWER suggested that every kinema should close for one day and exhibit a black bordered poster with the wording: "Our day of mourning."

C. HARDY thought that, while such people as Sir Alex King and J. Arthur Rank were doing a very fine job in the tax fight, the Chancellor would look at them and think they were doing quite nicely. They could hardly expect to gain his sympathy. He would like to see smaller exhibitors have a chance.

Referring to the 5d. admission suggestion, Mr. Chamberlain said he would like to see what measure of support this would receive from exhibitors, and thought that a questionnaire should be sent to members on this point.

A committee to deal with the tax campaign, consisting of the officers and six members, was appointed.

In its final resolution the branch pledged itself to the CEA campaign.

SUSSEX

Wage Talk Cancellation is Enough for Strike—Richards

MORE exhibitors attended the Sussex CEA branch meeting at Brighton last week than for many months. They heard the president, HARRY MEARS, tell them about the CEA campaign against the ET proposals, and the branch passed a resolution supporting the decisions made by the entertainments tax sub-committee.

J. D. RICHARDS, chairman, welcomed Mr. Mears and asked him to conduct the meeting.

Mr. MEARS made a speech which was similar to the one he had made earlier in the week to Devon exhibitors. He emphasised that the CEA must conduct its campaign with dignity and do nothing to break agreements it had given the Government by way of showing COI films and operating the present Eady scheme.

If the Association did nothing this year it could expect another "bump" in 1952. He emphasised that during the talks with Sir Wilfrid Eady, Second Secretary to the Treasury, the exhibitors had in no way indicated that seat prices could be increased. Sir Wilfrid had asked if the 1s. 10d. could go up to 2s. 3d. and the CEA emphatically said "No." The CEA had asked for another penny by a re-adjustment of the scales, it had not asked for increased prices.

S. J. GLEN pointed out that exhibitors had had no more than an additional farthing a seat since 1943. Mr. Mears agreed and said that to many kinemas this bonus covered no more than additional film transport charges.

Close Kinemas in Protest

A. R. GORDON: "Why not close our kinemas for a week?"

MEARS: "We may have to if we are desperate: but at the present I am not in favour of any step which would annoy our patrons."

M. BLOCK complained that the CEA should never have agreed to the Eady scheme. He had opposed it last year.

HARRY JACOBS thought the whole scheme needed to be reconsidered.

Later in the discussion, Mr. GORDON suggested that a popular actor such as Jack Warner should be asked to make the CEA anti-tax trailers.

HARRY MEARS: "What about Olivier?" (Laughter).

F. SHARP struck a serious note. He was alarmed that the CEA campaign against the way football fans paid only a penny tax, compared with ninepence in the kinema, would do more harm than good. He argued that many football fans were also film fans and it was very difficult to make it clear that the exhibitors were not jealous of a more fortunate competitor.

Mr. MEARS thought this fear unwarranted.

Later, Mr. GORDON emphasised the urgency of the CEA case by referring to the fact that people were now queueing for 1s. 3d. seats rather than pay another fourpence.

RANDOLPH RICHARDS, delegate, referred to the ET situation when he made his report on the general council meeting. He said that the council had turned down NATKE. "That is almost enough to make our employees go on strike," he commented.

Other Business

A. J. SADLER, who has been ill, reported that he had made progress with the "Better Business" campaign and would be giving details to the branch committee shortly.

The National Competition Area Committee is to meet on May 1 to do the first judging. New additions to the committee are F. Bradley (CMA), G. Dicker (ABC), A. J. Sadler (SCMA) and W. J. Simm (NATKE).

The Brighton and Hove Chamber of Commerce wants kinemas to have flags out during the Festival period. S. C. MILLS (ABC): "Let's fly them at half mast."

The branch raised £3,469 for the National Playing Fields Association, with 17 returns to come.

A report was made on a deputation to the Chichester Town Planning Committee concerning proposed restrictions on neon display lighting.

Several further complaints were made about film transport charges in the area. More increases are being asked. It was decided to recommend members to defer any consideration of demands for increases until the result of the CEA ET campaign is known.

The Barring Committee has recommended that Eastbourne kinemas should be able to play six films a year before Brighton. CMA had at first agreed to four.

The Portsmouth and Isle of Wight branch will be host at the annual joint outing. The branch suggested June 19 or June 26, but Sussex exhibitors have made another suggestion that this year it should be on a Sunday, preferably June 24.

EDINBURGH

KRS Wrong to Waive CTBF Grant for Playing Fields

EDINBURGH CEA last week discussed the entertainments tax, and members are to be asked to attend a special meeting in Glasgow this week and urged to support the CEA campaign. Exception was taken to the exemption from the 25 per cent. contribution to the CTBF granted by the KRS to the National Playing Fields collections, when it was not granted to other charities. Louis Dickson presided.

The chairman said that more than ever the tax on the trade was staggering. They were not perhaps very optimistic about getting a big reduction, though it was due. Now they were faced with the prospect of the tax going up and up in the future.

J. S. DUNBAR, who reported on the general council meeting on the subject, appealed to them to support any propaganda sent out for all they were worth.

M. WALKER (Broxburn) said it was a great blow to the small exhibitor in the country districts, whose business was going down. They were making the popular prices most unpopular!

J. K. S. POOLE thought there should be some comment in a circular on the small attendance at the meeting. (There were only 10 members present.)

When Mr. SALMON asked what line should be taken in his circular, Mr. DUNBAR said they did not want increased taxation for other entertainments, but a reduction of the tax on their own.

Mr. SALMON said the Chancellor required a certain sum, and if there was a reduction of the tax on kinemas it must be at the expense of other entertainments.

NPF Collections

Mr. POOLE raised the question of the KRS granting exemption of the 25 per cent. contribution to the CTBF in connection with the National Playing Fields collections, while an exhibitor was not allowed exemption for local charities in which he was interested. He thought this was a very bad example of discrimination and he objected very strongly.

Councillor R. M'LAUGHLIN, who is chairman of the Scottish CTBF, said it was in favour of the 25 per cent. contribution from all charity collections and against departing from it.

Mr. POOLE raised the question of putting the trade's case before the public. They had a Scottish committee, he said, which had recently sent an official reply to something written by a kinema columnist in a Sunday paper, but it did not appear.

He thought it might have been better if an individual had sent the reply, even though it had first to be approved by the committee. An individual, he said, could put the case better and more forcefully.

The meeting was in favour of Mr. Poole's view, but it was not thought that such a small meeting could rescind a resolution that individuals should not write to the Press on trade matters.

It was agreed to hold Cinema Sunday again next winter, and the committee was reappointed with Councillor M'Laughlin as convener.

MP TALKS TO CINEMATURIANS

MEMBERS of the Birmingham branch of the Society of Cinematurians attending last Friday's luncheon listened with interest to the views of SIR EDWARD BOYLE, MP for the Handsworth Division of Birmingham, on "The Future of the British Film Industry." Introduced by the chairman (A. J. KNIGHT), Sir Edward said he did not know what official line the Conservatives would take on the increase in the entertainments tax. They could rest assured, however, that he and his colleagues would carefully consider whether they ought to put down an amendment when the time came.

While he believed the film production industry was a hard-working industry, it still had a long way to go before it was efficient.

In reply to F. P. Cozens, Sir Edward said that, while as a young MP he would not undertake to move an amendment in his own name, any amendment the association sent in would be placed before his colleagues.

A. G. May said that the branch would hold a dinner dance at the Old Crown and Cushion, Perry Barr, on May 4. Tickets 15s. single, and a 5s. ticket would be issued for staffs and friends of members for the dance only

WEST LANCS.

Support for Winding-Up of Present Eady Scheme

"THE main platform of our objection is unfair discrimination—we feel this tax has become not an entertainments tax but a kinema tax," declared W. J. SPEAKMAN, vice-president of the CEA, at the meeting of the West Lancashire branch held at Preston on Friday (April 20). The following resolution was adopted on the proposition of W. A. HOCKMAN: "That this branch gives its full support to the general council and the Entertainments Tax Committee in pursuing with the utmost vigour its campaign for the alleviation of the tax."

A proposal by E. ANGERS that the general council be recommended to consider the immediate discontinuance of payments under the Eady scheme met with some support but was not put to the vote. COUN. H. SIMPSON presided.

Mr. SPEAKMAN, who had addressed the North-Western branch earlier in the afternoon, after referring to the discussions with Sir Wilfred Eady, went on: "You can imagine our annoyance when the Budget figures came through and we were given a proportion of ¼d.—it is a shocking and disgusting state of affairs."

It was going to be very difficult for some kinemas to carry on, and in some small areas the public would be sorry to lose the amenity. Many MPs and newspaper editors were unaware of the true facts of the kinema industry. He asked the branch to support the CEA scheme and to appoint a committee to "wage the liveliest campaign that has ever been waged on entertainments tax."

CHAIRMAN: I have heard it suggested that we should close the kinemas. That would be a wrong thing to do, because I do not think we should penalise our patrons in a dispute we have with the Treasury.

"Let Us Fight"

"We have been too pacific for years—let us fight," declared E. ANGERS, who suggested that the CEA should enlist the support of every section of the industry. He proposed that GC be recommended to consider the immediate discontinuance of payments under the Eady scheme.

R. C. TAYLOR, supporting the proposal, said his co-directors held the view that not one penny would come back from Mr. Gaitskell. He added: "You can liken the position to the beer and cigarette industries—he has left these alone because he has milked them dry. Until the Chancellor is satisfied that he has got every penny out of the industry he will put another one on."

Mr. SPEAKMAN agreed that the time for fighting was long overdue. Concerning the Eady plan, the CEA agreed to give it twelve months' trial and that period would expire in September. If exhibitors stopped payments now they would be breaking their promise.

B. LEE considered it would be a tactical error to stop payments before the expiration of the period.

Business Built on Low Prices

CHAIRMAN: Every little increase in prices does hit somebody. You all know this business has been built up on cheap prices, and these constant additions of tax are simply making it dear. That is what we ought to keep in front of us all the time. Keep entertainment cheap.

Referring to the proposed petition, the chairman pointed out the possibility of some patrons objecting to signing if they thought the price of the 1s. 3d. seats would be increased to 1s. 5d.

Mr. ANGERS suggested that the committee responsible for the campaign should not refer to discrimination in relation to football. Thirty thousand people went to the local football matches on Saturday afternoons and they were potential objectors to the kinema campaign. The discrimination should be kept to theatre entertainment.

The SECRETARY said the detailed comments of the CEA technical department on the model conditions of the Lancashire County Council were circulated to all the licensing authorities in the area. The Lancaster magistrates were at first a little dubious. At the request of the branch, the CEA technical department sent Mr. Lambert to appear for the licensees, and, after hearing his submissions, the magistrates expressed appreciation of the way the case had been put and renewed the licences on the old conditions for the twelve months. Other licensing authorities had deferred adoption of the model conditions.

The CHAIRMAN said that Sir Robert Adcock had advised the CEA that he was prepared to attend a meeting of representatives of the county licensing authorities and the CEA to see if some satisfactory basis could be reached.

A deputation, which included S. K. Lewis (ABC) and James Atroy, met the magistrates, who agreed to accept the suggestion of a SO levy of 5 per cent. of rateable value.

16-mm. Shows at Leyland

Reporting on the London meetings, the CHAIRMAN said the CEA-KRS joint committee had considered the position that had arisen in Leyland with regard to the use of the town hall for 16-mm. film shows.

The joint committee had agreed to review the lease of the town hall, and if it was a static kinema he (the chairman) had no doubt that the KRS would supply films, but if it was only an occasional type of kinema, then he did not think it would have any weight with the KRS.

S. WALES WANTS EXTRA TRAILERS

THE view that discrimination was not only being levelled at the kinema industry, but also against the housewives and children was expressed by WILLIAM BERRIMAN at the monthly meeting of the South Wales and Monmouthshire branch of the CEA held at Cardiff. He urged members to make a vigorous protest against the proposed new rates of entertainments tax. He went on to point out the urgency of taking steps to resist the extra tax and added that, apart from the preparations being made by the headquarters to open up a campaign, it was very important that every member should contact his or her MP on the question.

Arthur B. Watts submitted that a subcommittee be formed to frame the plan of campaign as far as South Wales was concerned, but subsequently fell in with the suggestion that the matter be referred to an early meeting of the branch executive committee, who would report back to a special meeting of the branch.

The branch secretary reported that the president of the association had produced a short film for attachment to newsreels, but it was pointed out that as many kinemas in South Wales did not show newsreels it would be desirable to have further copies for exhibition in all kinemas.

NORTHERN

Idle to Follow Advice to Approach MPs on Tax says Westwood

MANY members of the Northern branch, contemplating the higher entertainments tax and recalling the secrecy of recent Treasury conversations, feel that they have been "led up the garden path." At the April meeting they were in the mood to take a cudgel to the Government.

SEND FIGURES TO PARLIAMENT —*Manchester*

EVENTS that led to "the shocking disappointment on the night of April 10 (Budget Day)" were described by W. J. Speakman, vice-president, at the quarterly general meeting of the Manchester and Salford branch, held at the Regal, Manchester, last Wednesday. W. Miller presided.

In a fighting speech, Speakman, who outlined the CEA tax campaign, said it had been proved that bending the knee to these demagogues had not done any good. The ignorance of MPs and even of newspaper editors of the fundamental and truthful facts of the industry was astonishing and appalling.

Produce Figures

A. E. WRIGHT stressed the importance of figures which had been furnished by exhibitors being made available to MPs.

T. E. ROBINSON: It seems to me we are starting to fight with the gloves on. If we are going to fight we must use our hands, feet, teeth and yes, even our eyelids.

THE CHAIRMAN: It would be a waste of time going to the Chancellor or to the Treasury unless we can support our arguments with figures.

S. WILD: I am not interested in what the theatres, football clubs, etc., pay in tax. I am only interested in what we pay. How can we pay more in wages when we pay so much in tax?

DENNIS C. WALLS introduced his observations with the remark: "Perhaps Mr. Speakman will listen to me more attentively than I am listened to in London. I am aware that my popularity is not rated very high in London at the present time." One of the points made by Mr. Walls was that the proposal that the first £70 of kinema takings should be tax-free was likely to be rejected because the tax money having been collected at the payboxes, it went into a consolidated fund and there, he contended, it would have to remain.

Speakman replied that the reason the Tax Committee was not asking Gaitskell or Sir Wilfred Eady for an appointment was that the Chancellor, in his Budget speech, said he must ask the committee to see him "about the division of the halfpenny." The CEA felt it should not dash into battle until it had everything ready.

J. CHESHIRE: If the Labour Party know they are facing the hostility of the kinema trade they will not throw away the golden opportunity of meeting us. We should be ready to present facts and figures.

Speakman said that when the next deputation went forward it would seek to interview the Chancellor as well as Sir Wilfrid Eady. The possibility of finishing with the Eady scheme ought not to be discounted.

The meeting adopted a resolution declaring it wholeheartedly supported the CEA Tax Committee.

"We have got to fight," said the chairman (Harry Griffiths). "Soon you will all get instructions. Waste no time in putting them into effect. Post the slogans in your vestibules. Put the facts on your screens."

FREDDIE MORRISON suggested a token closing of halls; but WILLIAM WESTWOOD and others thought this would play into the Government's hands.

Mr. WESTWOOD said that the Tax Committee was presenting a scheme to the Chancellor which, if it went through—he emphasised "if"—would leave them little to worry about. Even so, he favoured a vigorous campaign of protest, but it was idle to follow the advice to "approach all local MPs." Labour MPs were extremely unlikely to do anything effective to help them.

He doubted if even Tom O'Brien would vote against the Government on this issue.

BILLY CARR was of the same view. He thought that Harry Mears' "news flash" was good stuff, but it should not be limited to the newsreels, since about 50 per cent. of industrial exhibitors did not now show newsreels.

A copy should be sent to every exhibitor.

TOM MASSICKS said that once again the Government had returned the industry evil for good.

"The members should know what they are up against," he continued, pressing that NATKE schedule of claims should be read to the meeting.

After HARRY GRIFFITHS had read the schedule there was a grim silence.

Then TOM MASSICKS said that if entertainments tax went up as threatened the CEA could not and would not consider any advances in wages or salaries.

This was the temper of the meeting; but no formal resolution was moved.

FRANK ETHERINGTON (Redcar) returned to the probable effects of the higher ET.

MAURICE DAWE was critical of the fact that no reply had been made to a most "misleading statement by Anthony Asquith which appeared in the local evening paper."

"He stands uncontradicted on a statement that enormous profits are made by exhibitors. Most of us would be delighted if our gross profits approached *his* earnings in the industry."

Apprenticeship Scheme

A letter from the area secretary, NATKE, asking for a meeting to discuss the early inauguration of an apprenticeship scheme for projectionists would have been held up pending the collation of reports from other areas but for the intervention of W. Westwood. He argued that the best course was to appoint a small committee to meet NATKE in the near future, and to invite the union's representatives themselves to propose a scheme.

Old-Age Pensioners

The view was expressed that the proposed higher ET would complicate the position of ABC and others who were admitting old-age pensioners for 7d. To avoid tax the seat charge would have to be reduced to 5d. Some members thought that would end an innovation which was perturbing all smaller independents.

Secretary ALF SMITH reported that the latest application for concessions had come from the Town Clerk, Durham.

"I explained over the telephone to him," said Alf, "the difficulties with which we were confronted, and I think that he then saw the situation in rather a different light."

He advised members to refer to him any similar applications.

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RAY MILLAND

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Your Films

On These Pages is News from Renters Concerning Product and Sales Personalities

JUST WHAT WAS WANTED

Since I wrote last week history has been created in the kinema, and Michael Powell's and Emeric Pressburger's "The Tales of Hoffmann" (British Lion-British) was responbile. A spell-bound fusion of ballet and opera, presented against dazzling exotic backgrounds, it hit the screen with terrific impact during its unveiling at the Carlton, Haymarket. Many of the highbrows have found it beyond their capacity and are complaining because it attempts too much, but then they always were hopelessly conservative. It's now up to the trade, or rather exhibitors, to prove to the so-called intellectuals and the world at large that art and the box-office are compatible. Make no mistake, "The Tales of Hoffmann" is no gigantic flash in the pan. Three dimensional, it's a forerunner of a new and revolutionary type of entertainment and a great and courageous boost to an industry that was in danger of stagnation. Prestige value alone is incalculable.

Now for the other West End films. The weather has improved and summer time is here and the change of going has made it difficult to find box-office winners. "Captain Horatio Hornblower, RN" (Warner-British) now at the Warner Theatre, is one of the few films making light of the handicap. Despite the fact that a few critics have carped that Lady Wellesley, the heroine, looked more like Virginia Mayo than the Iron Duke's sister, the picture caught the flood tide and is all set for a long and successful voyage. "The Halls of Montezuma" (Twentieth Century-Fox), on view at the Odeon, Leicester Square, is another offering that got away to a great start and continues to do well.

The general release situation is much less spectacular, but "The Browning Version" (GFD-British) is doing excellent business. As good news usually travels fast, you can rest assured that there have been no surprise turn-ups. But the provincial exhibitors can still afford to smile, for they have yet to play "King Solomon's Mines" (MGM) and "Samson and Delilah" (Paramount), two of the biggest hits of the season.

John Sinclair

PRE-RELEASES AND RELEASE DATES

AT Danny Kaye's own suggestion, 20th Century-Fox will give the comedian's Technicolor comedy, "On the Riviera," a charity midnight première on June 6 at the Odeon, Leicester Square, W.C.2, in aid of the Grand Order of the Water Rats. Danny Kaye will make a personal appearance after the screening. Arrangements have been made to open to the general public at the Odeon on the following day.

The trade will have an opportunity of seeing the film at the CEA conference at Bournemouth on May 29, and it will be trade shown in London and the provinces that week.

20th-Fox has rented the Rialto, Coventry Street, W.C.2, for the special production, "Of Men and Music," starring Artur Rubenstein, Jascha Heifetz, the stars of the Metropolitan Opera, Nadine Conner and Jan Peerce, and a performance by the New York Philharmonic Symphony Orchestra under its conductor, Mitropoulos. The programme will be supported by the documentary Movietone production, "Farewell to Yesterday." The programme is expected to open either the last week in May or the first week in June.

* * *

Having done excellent business in various first-run key situations, "The Steel Helmet," an Exclusive-Lippert production, is to be shown at the Electric, Bournemouth, during the CEA conference week, starting on May 28.

* * *

News from "Captain Horatio Hornblower, RN," at the Warner, Leicester Square, W.C.2, is that only exceptional holiday takings on past pictures can compare with its everyday grosses so far. Its trade shows in the provinces, now being attended by general sales manager Carl Stack, are being received with equal enthusiasm.

* * *

Columbia's music drama, "The Lost One"—which blends Alexandre Dumas' romance, "The Lady of the Camellias," with Verdi's "La Traviata"—was well received at its Scottish première at the Cosmo, Glasgow. Nelly Corradi and Gino Mattera are the stars.

* * *

Renown's "Tom Brown's Schooldays," starring John Howard Davies and Robert Newton, is showing in the *Queen Mary* this week, and will be seen in the *Mauretania* on May 8.

The picture, now showing to big crowds at the Gaumont, Haymarket, S.W.1, and Marble Arch Pavilion, W.1, will be generally released on the Odeon circuit on June 4.

"Old Mother Riley, Headmistress," starring Arthur Lucan and Kitty McShane, has broken the all-time house record at the Regal, Saltash.

* * *

In southern coastal towns and key cities in the North, GFD's "The Browning Version" is playing to phenomenal grosses; a number of situations in the South have box-office returns of 60 per cent. up on average takings.

"Night Without Stars" has been booked for a further two-week transatlantic run aboard the *Queen Elizabeth*, starting Thursday, May 17.

GFD is to reissue the Two Cities film, "The Perfect Woman," starring Patricia Roc with Nigel Patrick and Stanley Holloway. It will be released with "Night Without Stars," starring David Farrar and Nadia Gray, on the Odeon circuit on Monday, May 14.

GFD has arranged for ABC to show the Universal-International adventure serial, "Flash Gordon," starring Buster Crabbe, at children's Saturday matinées throughout the circuit. The serial is in thirteen episodes.

Universal-International's "Lights Out," starring Arthur Kennedy and Peggy Dow, began its general release on Monday in the same programme as U-I's comedy "Bedtime for Bonzo," on the Odeon circuit. Both are distributed by GFD.

* * *

This week International FD is showing "War Correspondent," starring Robert Mitchum, in Manchester and Birmingham. The film, which deals with the North African campaign, is based on actual dispatches. It had a short run at the London Pavilion, Piccadilly Circus, W.1, when it was originally issued.

* * *

In a letter to 20th Century-Fox director of sales, J. F. Pattinson, booking manager F. McCullock, of Yoden Theatres, says that "No Way Out" and "Broken Arrow" have broken all records for one week at the Picture House, Horden, and the Rialto, Easington, since the kinemas were opened 25 years and 15 years ago, respectively.

* * *

Goldwyn's "Our Very Own" is attracting excellent business on London general release, and in its key seaside engagements.

"Kon-Tiki," the RKO-Radio film of Thor Heyerdahl's 4,300 miles raft expedition across the Pacific, which is soon to be shown here, has proved an outstanding success in New York, Miami and Cleveland.

* * *

Exclusive's "The Dark Light," starring Albert Lieven, started its release on the GB circuit on Monday.

Dramatic moment between Laurence Harvey and Kathleen Byron in Butcher's SCARLET THREAD, to be trade shown at the Palace Theatre, W.1, on May 1

William F. Rodgers (MGM distribution chief in U.S and Canada) and Morton A. Spring congratulate Arthur M. Loew, president of Loew's International Corporation, on the occasion of his thirtieth anniversary in the motion picture industry

MGM Has Fifty-Five Features on Way to British Screens

WITHIN the past six months more films have left MGM's Culver City Studios than ever before. Fifty-five of them are now enroute to the screen, in the various stages of completion, editing, production and preparation.

The suspense drama, "Cause for Alarm," stars Loretta Young, Barry Sullivan and Bruce Cowling, and goes out on the Gaumonts on April 30 with "Pagan Love Song," Technicolor tropical romance starring Esther Williams and Howard Keel.

The Broadway hit, "The Magnificent Yankee," has now been brought to the screen with Louis Calhern recreating his original rôle as Justic Oliver Wendell Holmes. Ann Harding appears as his wife. An unusual theme is dealt with in "The Next Voice You Hear," the story of an ordinary married couple and their nine-year-old son, who hear God speak on the radio. James Whitmore is the man; Nancy Davis his wife; and Gary Gray the boy. Its release was on the ABC circuit on Monday, with "Three Guys Named Mike," starring Jane Wyman, Barry Sullivan and Howard Keel in a light-headed comedy.

Lassie Again

Most of the outdoor adventure picture, "The Painted Hills," starring Lassie, Paul Kelly, Bruce Cowling and young Gary Gray, was filmed in the snow-covered High Sierras above Sorona, California. "The Painted Hills" was produced by Chester Franklin from a novel by Alexander Hulls.

"Teresa," romance of an American soldier and his war bride, is now at the Empire, Leicester Square, W.C.2. It introduces two "discoveries," Pier Angeli, who plays Teresa, and John Ericson. Others in the cast include Patricia Collinge, Richard Bishop, Peggy Ann Garner, Ralph Meeker and Bill Mauldin. Fred Zinneman, who made "The Search" and "The Men," directed the film, which was made partly in Italy and partly in New York City.

The early West, with its fights and feuds, is featured in "Vengeance Valley," now on general release with "Inside Straight." In "Vengeance Valley," which is in Technicolor, Burt Lancaster makes his first appearance in a western and heads a cast that includes Robert Walker, Joanne Dru and Sally Forrest co-starring, John Ireland, Ray Collins, Carleton Carpenter and Ted de Corsia.

In "Wedding Bells," due on the ABC circuit on May 7, Fred Astaire does more dancing than ever before. Jane Powell, Sarah Churchill, Peter Lawford and Keenan Wynn are the other stars.

"Across the Wide Missouri" is a drama based on the Pulitzer Prize history by Bernard DeVeto. Clark Gable heads the cast in an action-packed rôle, in a story of the frontier days of 1830.

Gene Kelly has the title rôle in the all-Gershwin musical, "An American in Paris," with Leslie Caron. In this Technicolor musical, which features Nina Foch, Oscar Levant and Georges Guetary, Gene Kelly plays a GI.

"The Thin Knife" is a story of a man on trial for his life. The cast features Walter Pidgeon, Barry Sullivan, Ann Harding, Lewis Stone and Keefe Brasselle supported by Eduard Franz, Richard Anderson, Philip Ober and Dawn Addams.

A murderous gang is successfully tracked down in the British production, "Calling Bulldog Drummond." Walter Pidgeon is the new "Bulldog" Drummond, Margaret Leighton plays a London policewoman, and Canadian-born Robert Beatty is "Guns," the gang leader.

MGM believe that "Excuse My Dust" is a worthy successor to "Three Little Words" as a vehicle for Red Skelton. Co-starred is Sally Forrest, and Macdonald Carey makes his debut with the company.

"Father's Little Dividend" (GB circuit, May 21) is the sequel to "Father of the Bride." Spencer Tracy, Elizabeth Taylor, Don Taylor, Joan Bennett Billie Burke and Moroni Olson are all again in the cast, and the film was directed by Vincente Minnelli and produced by Pandro S. Berman.

"Go For Broke" is the story of the 442nd Regimental Combat Team (USA), composed of American-Japanese, all volunteers. Van Johnson heads a cast of American-Japanese men from the 442nd Regimental Team, portraying themselves.

"The Great Caruso" is the story of Enrico Caruso, who will be played by the singer, Mario Lanza, with Ann Blyth co-starring as Caruso's wife. Singers in the cast are Dorothy Kirsten, Blanche Thebom, Jarmila Novotna and Teresa Celli. The music includes many of the world's best-known songs.

RKO's "MacArthur" Scoop

"The MacArthur Story," a special short subject, has been air-expressed from America by RKO-Radio and is to be made immediately available to British exhibitors.

The picture is an account of the life of the general from his early days at West Point, through to Korea. It was shown at Studio One, Oxford Street, W.1, on Tuesday, and will also be given early provincial screenings.

ARTHUR LOEW'S 30th YEAR IN TRADE HONOURED

By "Teresa" Campaign

TO celebrate Arthur M. Loew's 30th year in the industry, MGM's domestic and international sales and distribution departments will join in the promotion and merchandising of "Teresa," which Loew produced in New York and Italy, with Pier Angeli and John Ericson co-starred. Its European première was at the Empire, Leicester Square, W.C., on Sunday.

This is the first time that an executive of the international company is to be honoured by both the American and overseas sales departments. It is also the first time that a film personally produced by the top executive of the overseas organisation will be distributed by the company's domestic branches.

Morton A. Spring, first vice-president of Loew's International, says that a main feature of the overseas celebration will be a competition among the various territories for the best national campaign that puts over "Teresa" and introduces Pier Angeli as a new MGM star.

While no similar competition has been arranged for the domestic branches, William F. Rodgers, vice-president and general sales manager for Loew's, Inc., has pledged the full co-operation of his sales personnel.

"Teresa" had its world première in New York at the Trans-Lux, when it broke all records for a first day in the 15 years' history of this kinema.

Son of the founder, Marcus Loew, Arthur Loew joined Metro in 1921. From a one-desk, part-time "foreign" department, he built Loew's International to its present position in the industry, with 51 main offices and 72 branches all over the world and a circuit of more than 40 leading theatres in important foreign cities.

Kinema Spreads Civilisation

SAYS SPYROS SKOURAS

THE kinema has helped to spread civilisation, adding to culture and stimulating people to seek other means of enlightenment, Spyros P. Skouras, president of 20th Century-Fox, told a panel discussion meeting sponsored by the Harvard Law School Forum in Cambridge, Massachusetts.

Listing a large number of films to prove his points, Mr. Skouras claimed that motion pictures today trod on grounds that were once practically forbidden. They dealt with political issues, mental health, alcoholism, public health, war - disabled and war itself. Even teachers now made them a classroom aid.

He, personally, could remember when people were ashamed to be seen in nickelodeons. From this insignificant stage, films had reached the highest importance in the lives of people throughout the world. World interest was now so great that today there were, in Hollywood, more than 400 representatives of newspapers of all countries. The motion picture excelled all other forms of entertainment.

"Why are movies better than ever?" said Mr. Skouras. "Because they are more mature, more realistic, more authentic, more courageous; and because they cover a wider range of subjects relating to the vital current interests and welfare of the public."

Since the kinema had become the "people's" entertainment, the average citizen had begun to take it for granted and to criticise it. His criticism was welcome, but the industry's severest critics and those to whom the kinema took exception, were the people who did not go to the pictures.

JARO Scores in Paris

JARO-FD's managing director, Freddie West, now back from Cannes, was present in Paris for the première of "The Blue Lamp," at the Palais de Chaillot, where it opened to capacity business.

Four JARO films were being exhibited at eight theatres in the centre of Paris. "Christopher Columbus" and "The Blue Lamp" were each being shown at three different theatres; "The Astonished Heart" and "Trio" at one each.

Executives of Republic Pictures International Inc., welcome Walter Jacobs who has been appointed special head office representative, and his first assignment is taking him to Glasgow. Sid Lewis, contracts controller; Percy Reeback, London branch manager; Gerry Fernback, director of publicity and advertising; Walter Jacobs; Charles B. Newbery, managing director; Henry Humphreys, chief accountant; Lionel Clyne, general sales manager, and Bill Cleveley, circuits manager

BUTCHER'S SCORES IN THE PROVINCES

FOLLOWING the excellent reception at Butcher's London trade show of the Nettlefold production, "There is Another Sun," starring Susan Shaw, Maxwell Reed and Laurence Harvey, reports from the provincial trade shows fully confirm the popularity of the film.

As producer Ernest G. Roy is fully occupied putting the last touches to his comedy "Madame Louise," he is being represented at all the trade shows by W. G. Chalmers (his personal assistant), C. W. Burfield, sales manager, and Gordon Hudson, publicity.

ABFD Comedy for CEA Conference Week

ABFD's "Worm's Eye View," film of the record-breaking stage comedy directed by Jack Raymond for Byron Films, is to have a dual showing at Bournemouth and Boscombe during the CEA conference. Beginning May 24, ABC will show it at the Westover, Bournemouth, and the Carlton, Boscombe.

"Worm's Eye View" stars Ronald Shiner and Garry Marsh, with Diana Dors, John Blythe and Everley Gregg, and introduces the Welsh comedian, Eric Davies, who, throughout the play's long run of over five years, has never missed a performance. This is his first film part.

It is to be generally released on the ABC circuit on August 20.

AB-Pathe Musical Delights Dominions

"The Dancing Years," AB-Pathé's Technicolor version of Ivor Novello's musical, has opened successfully in Australia and South Africa with broken records, long queues and highest-ever grosses.

The Melbourne première on Tuesday was synchronised with an hour-long dramatisation of the picture on all Australian national radio stations.

In the opening week at the Piccadilly, Johannesburg, one of the leading first-run kinemas in the city, the film broke all house records, and then took even more money in its second week. There were long queues outside the theatre at 9 o'clock in the morning. At its concurrent opening in Cape Town it also did phenomenal business.

"Bullfighter" Hits U.S Bull

Republic's "Bullfighter and the Lady" has been booked to open at the Capitol, New York, on April 29. This is the first time in the history of Republic that the Capitol has ever played one of the company's films.

In addition, "Bullfighter and the Lady" has been booked on the entire Loew's Circuit at top playing time and, to date, the demand from exhibitors is greater than were the bookings for "Sands of Iwo Jima" one of last year's top USA grossers, in a similar period.

Another Children's Club

The Rock Cinema, Alum Rock, another suburban kinema on the Clifton circuit, will shortly introduce a Saturday morning Children's Club. The Birmingham Public Entertainments Committee has granted manager Abraham Ferguson the necessary extension of the licences.

Columbia's Big Ten Coming

COLUMBIA has an impressive schedule for 1951 release. With "Born Yesterday" due to have its British première at the Odeon, Leicester Square, W.C., today (Thursday), and with early delivery promised of such productions as "The Brave Bulls," "Lorna Doone," "Valentino," "M," "Five," "Dick Turpin's Ride," "Santa Fe," "Saturday's Hero," and "Sirocco," managing director Max Thorpe is confident of a "Better Business" year.

Another Paramount "Paleface"

This summer Paramount plans to make "Son of Paleface," in which Bob Hope will have the title rôle, continuing adventures started in the successful comedy "The Paleface." With him in the new film will be the cowboy star, Roy Rogers and his horse Trigger.

Contest for UA Premiere

No fewer than 546 American cities competed in an exploitation campaign arranged by United Artists for Robert Stillman's "Queen for a Day," which is based on three stories by different authors. The winning town was Waycross, Georgia, which will be the site of the film's world première.

Warner's War-time Tale

Roy Del Huth is to direct "Starlift," formerly called "Operation Starlift," at Warner's. Ruth Roman will have one of the top rôles in this story of stars' visits to Travis Air Base, California, to entertain wounded Servicemen. Robert Arthur will produce.

"Forgive Us Our Trespasses," novel by Lloyd C. Douglas covering a span of three generations, is to be filmed by Warner's. Henry Blanke will produce from a screenplay by John Champion.

KINEMA GIVES CARDIFF TUNES OF THE PAST

Over 5,000 band and orchestral parts have been presented by Tilney's Kinemas to the City of Cardiff for use in the National College of Music and Drama for Wales.

They come from the files of the Capitol, Cardiff, and comprise the tunes used to accompany all the old silent films from 1921, when the theatre opened, until the advent of sound; most of the music is unobtainable now.

Dr. Harold Hind, principal of the National College, received a token manuscript, the Schubert 8th Symphony, last week.

R. J. Vivian Parsons' Appointment

R. J. Vivian Parsons has been appointed general sales manager of British National Films. He succeeds Arthur Greenspan, who has resigned the position due to ill-health.

Owing to a misunderstanding, Mr. Parsons' appointment was incorrectly defined in last week's issue.

GREETING "THE TALES OF HOFFMANN"

Huge crowds gathered outside the Carlton, Haymarket, last Wednesday evening for the Royal premiere of Michael Powell's and Emeric Pressburger's remarkable Technicolor picture, THE TALES OF HOFFMANN, which British Lion is distributing. The proceeds of the performance were for the funds of the English Opera Group. Top: The Earl of Harewood introducing distinguished personalities to Queen Mary. These included Sir Arthur Jarratt, Michael Powell, Emeric Pressburger and James Lawrie, managing director of NFFC and chairman of the English Opera Group. Centre: Sir Arthur Jarratt and Emeric Pressburger talking to star Ludmilla Tcherina. Bottom: Mr. and Mrs. D. J. Goodlatte with Sir Philip Warter. *For "Josh" Billings' review see page 16*

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Assassin for Hire (Anglo-Amalgamated)—British.	67 min. (A)	Sydney Tafler, Ronald Howard, Katharine Blake.	Meaty, if unpretentious, crime melodrama, parked in Soho, telling of a professional killer who is caught in a trap baited by his brother. Co-stars effective and climax cleverly engineered.	Worthwhile British "support" (NC).
Bud Abbott and Lou Costello Meet the Invisible Man (GFD)—U.S.	81 min. (U)	Bud Abbott, Lou Costello, Nancy Guild.	Riotous comedy melodrama, parodying H. G. Wells's intriguing and exciting novel. Bud Abbott and Lou Costello in tip-top form as bungling private detectives, with an invisible man client, and camera work ingenious.	Stone-ginger light booking (CC).
†Call Me Mister (20th Century-Fox)—U.S.	95 min. (U)	Betty Grable, Dan Dailey, Danny Thomas.	Lavish Technicolor army musical, hingeing on the checkered love life of a GI hoofer and his wife. Story slight, but co-stars in good form, numbers and ensembles snappy and Japanese backgrounds effective.	Very good light booking and star attraction. (CC).
*Circle of Danger (RKO-Radio)—British.	85 min. (U)	Ray Milland, Patricia Roc, Hugh Sinclair.	Romantic melodrama about an American who comes to London to discover the facts concerning his brother's mysterious death in the Commandos and finishes up in finding romance. Story uneven and climax flat, but characterisation good on the whole, and itinerary impressive.	Average British star offering (CC).
Destination Murder (RKO-Radio)—U.S.	72 min. (A)	Joyce MacKenzie, Stanley Clements, Hurd Hatfield.	Romantic crime melodrama dealing with an attractive girl who sets out to avenge her father's murder. Plot complicated, but characterisation good and surface action robust.	Reliable "thick ear" support (NC).
Fugitive Lady (GFD)—U.S.	78 min. (A)	Janis Paige, Binnie Barnes, Massimo Serato.	Romantic crime melodrama, set in Rome, concerning the love life of an unscrupulous young woman. Presentation authentic, but story and characters unconvincing.	Overdressed and over elaborate "thick ear" (NC).
Hollywood Story (GFD)—U.S.	77 min. (A)	Richard Conte, Julia Adams, Henry Hull.	Original "who-dunnit," with a Hollywood background, telling how a producer solves a 22-years-old murder mystery. Acting good, plot ingenious and thrills well spaced.	Very good thriller "double bill" (NC).
House on Telegraph Hill, The. (20th Century-Fox)—U.S.	92 min. (A)	Richard Basehart, Valentina Cortesa, William Lundigan.	Theatrical yet effective romantic melodrama, pivoting on a forbidding San Francisco mansion. Deception plot steadily works up to tense climax and acting meets all demands.	Above average "programmer" (NC).
* Laughter in Paradise (AB-Pathe)—British.	93 min. (U)	Alastair Sim, Fay Compton, Beatrice Campbell.	Novel and exceedingly funny magazine comedy, concerning the adventures and misadventures of four people who set out to fulfil an eccentric cousin's will. Acting, direction, dialogue and staging perfect.	Excellent British light booking (CC).
Soldiers Three (MGM)—U.S.	92 min. (U)	Stewart Granger, Walter Pidgeon, David Niven.	Rollicking knockabout adventure comedy melodrama, based on Rudyard Kipling's famous short stories. It illustrates the antics of three carefree, hard drinking soldiers, stationed in late-nineteenth-century India and goes all out for laughs. Title and cast values obvious.	Capital light booking (CC).
*†Tales of Hoffmann, The (British Lion)—British.	127 min. (U)	Moira Shearer, Robert Helpmann, Leonide Massine.	Spellbinding music-cum-ballet Technicolor extravaganza, inspired by Offenbach's opera. Stories effectively varied, dancing and singing outstanding and marriage of two mediums perfect. Appeal international and exploitation angles unprecedented.	Superlative British prestige and commercial proposition (CC).
Tarzan and the Jungle Queen (RKO-Radio)—U.S.	78 min. (U)	Lex Barker, Virginia Huston, George Macready.	Exuberant jungle comedy melodrama, the first of the "Tarzans" to be actually staged in the wilds of Africa. Story good, characterisation versatile, animal thrills realistic, and comedy and romantic asides engaging.	Capital "Tarzan" and popular booking (CC).

REISSUES

†Aloma of the South Seas (Paramount)—U.S.	75 min. (A)	Dorothy Lamour, Jon Hall, Philip Reid.	Spectacular romantic melodrama in Technicolor, set in the tropics. Originally reviewed in "Kine," November 13, 1941.	Star booking for industrial halls (C).
Little Foxes, The (New Realm)—U.S.	111 min. (A)	Bette Davis, Herbert Marshall, Teresa Wright.	Brilliantly acted and subtly sinister period domestic piece. Reviewed in "Kine," November 13, 1941.	Good booking for high-class halls (NC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

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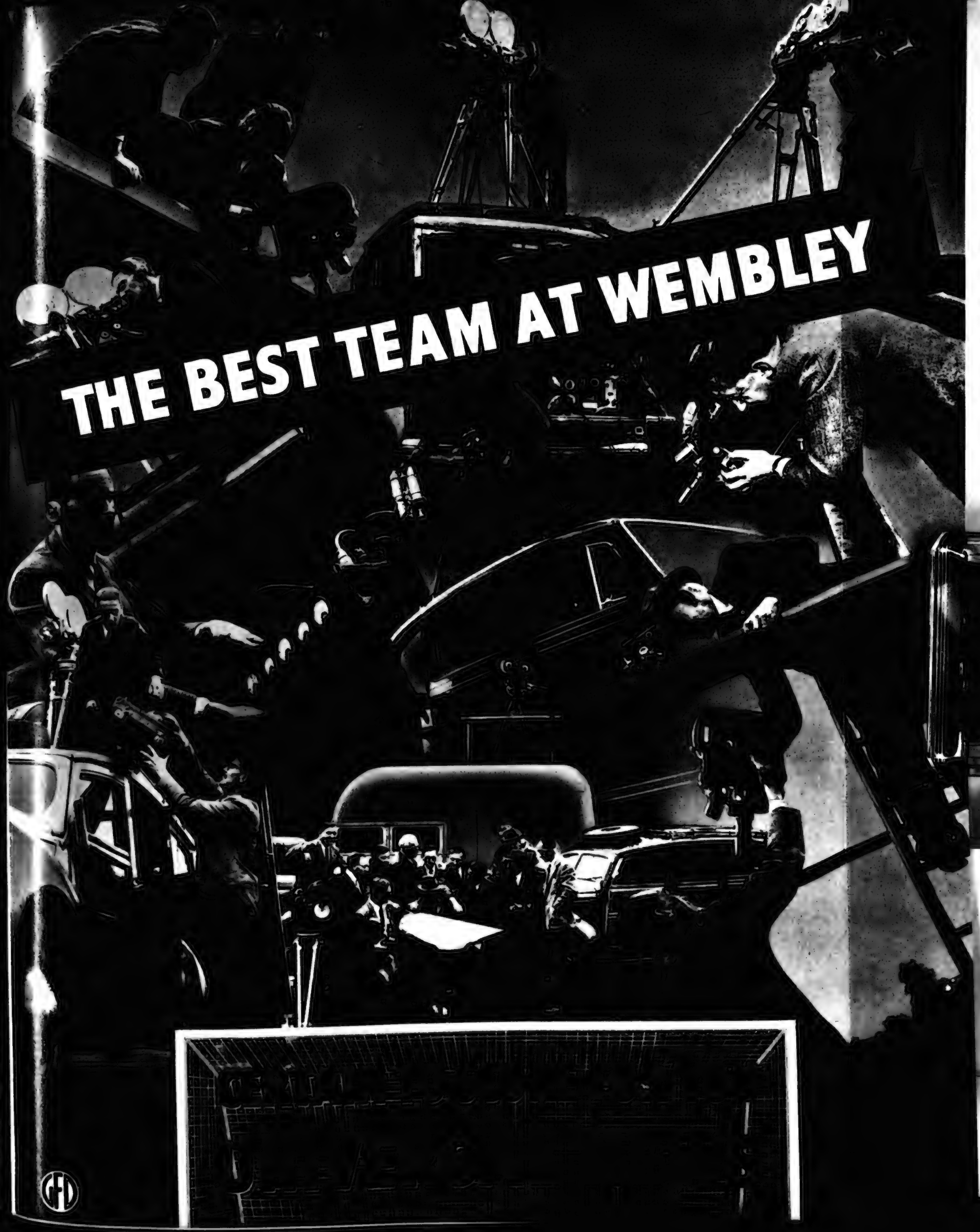
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Reviews for Showmen: *Edited by Josh Billings*

THE TALES OF HOFFMANN

British Lion. British (U). Photographed in Technicolor. Featuring Moira Shearer, Robert Helpmann and Leonide Massine. Produced, directed and written by Michael Powell and Emeric Pressburger. Director of photography, Christopher Challis. Musical director, Sir Thomas Beecham. 11,400 *feet. Release not fixed.*

SPELLBINDING music-cum-ballet Technicolor extravaganza, inspired by Offenbach's opera. The dancing and singing are performed by box-office stars of their own particular sphere, but faultless dubbing creates the illusion that one artist undertakes both tasks. The perfect marriage of the two media is accomplished against breath-taking backgrounds and accompanied by authentic music, magnificently interpreted by the Royal Philharmonic Orchestra. The plot is slightly less easy to follow than that of "The Red Shoes," the trail blazing Rank opus, yet, despite its rather complicated continuity—it has three stories, a prologue and an epilogue —and a complete absence of dialogue, it fires the senses and imagination and never for a moment lessens its grip. True, some of the magic-lantern-minded critics have found it exhausting, but no one can accuse regular film-goers of lack of stamina or perception. These teeming millions, brought up on two to three hour programmes, are certain to give full consideration to the unique opportunity the film offers them to attend an Albert Hall concert and Covent Garden and Sadlers Wells ballet at the same time for the modest price of a seat at the "flicks." It also taps a vast new public in legitimate ballet and music lovers. With all this in mind, we unhesitatingly say to every exhibitor, give this, the screen's latest and greatest experience, the playing time it deserves. You won't regret it. Superlative British prestige and commercial proposition.

Story.—The film opens in Nurnburg, and the prologue shows Hoffmann, a handsome young poet and artist, watching a performance of the Dragonfly ballet. He is infatuated with Stella, the prima ballerina, who is the embodiment of his past loves. During the intermission, he calls at a famous tavern, sings to students and then proceeds to tell them three tales of his romantic follies. In "The Tale of Olympia," Hoffmann is given a pair of magic glasses and tricked into falling in love with a beautiful puppet; in "The Tale of Giulietta," he is bewitched and deceived by a ravishing courtesan; and in "The Tale of Antonia," he is enslaved by a consumptive singer, imprisoned on a Greek island, who unwisely bursts into song and dies in his arms. In the epilogue, Stella, a far from demure young lady, goes to the beer cellar with Lindorf, Hoffmann's arch enemy but both realise that Hoffmann is no longer lovelorn and under their spell, and leave him.

Production.—The prologue and epilogue are, in a manner of speaking, book-ends and have no great bearing on the tales, but they nevertheless effectively launch and terminate the tremendous eye-dazzling and ear-captivating proceedings. The first of the stories enables Moira Shearer to shine—she is enchanting as the "dancing doll"—while the second is distinguished by a new, if slightly voluptuous, interpretation of the famous Barcarolle. The last is expressed almost entirely vocally, but is equally satisfying. The décor is one of the most striking features of the film—Hein Heckroth's settings have to be seen to be believed —but they never dwarf the characters nor obliterate the main theme. Balance is impeccable. Robert Rounseville strides through the film with easy assurance and is in compelling voice as Hoffmann; Moira Shearer and Ludmilla Tcherina share the ballet honours with Leonide Massine and Robert Helpmann, who makes his presence felt as the bizarre villain of the piece, or, to be more precise, pieces. The rest of the cast, which includes vocalists Dorothy Bond, Monica Sinclair, Owen Brannigan, Graham Clifford and Bruce Dargavel, is chosen with like care. Brilliant conducting by Sir Thomas Beecham, and the superb playing of the Royal Philharmonic Orchestra supply the masterly finishing touch. Whatever the purists may say, this courageous and revolutionary film scores on every count. All praise to its sponsors for attempting and pulling off the greatest artistic and potential box-office triumph in the annals of the screen. Appeal is international.

Points of Appeal.—Moving, intriguing and colourful stories, fine singing and dancing, brilliant technical work, outstanding performances by international opera and ballet stars, marvellous Technicolor photography, magnificent staging and unprecedented exploitation angles.

SOLDIERS THREE

MGM. American (U). Directed by Tay Garnett. Featuring Stewart Granger, Walter Pidgeon, and David Niven. 8,258 *feet. Release not fixed.*

ROLLICKING knockabout adventure comedy melodrama, based on Rudyard Kipling's famous short stories. It illustrates the antics of three carefree, hard-drinking English soldiers, stationed in late nineteenth-century India, and shows how, more by accident than design, they guard the reputation of their "jolly good sort" colonel and add to the glory of their regiment. It's a bit episodic and not too accurate technically, but its all-star male cast completely disarms criticism by going right out for laughs. Grand fun, if not authentic Kipling, it should make a sure hit with the masses and family. Capital light booking.

Story.—General Brunswick, a retired British Army officer, owes his high rank to the loyalty of three wild but well-meaning private soldiers, Ackroyd, a Cockney, Sykes, a countryman, and Malloy, an Irishman. Brunswick recalls the past while entertaining young officers, and Ackroyd, Sykes and Malloy are seen in an Indian saloon having a rough-house with three kilted Scots. While on patrol with Captain Pindenny, Brunswick's aide, they lose their clothes and return in women's attire, much to the embarrassment of Brunswick and Colonel Groat, a martinet, who has been ordered to take over. Finally, Pindenny, Malloy, Sykes and fifty others are trapped by hostile tribesmen, but Ackroyd, now a sergeant, brings aid and enables Brunswick to rout the enemy, take the measure of Groat and secure promotion for himself. Ackroyd is reduced to the ranks, but welcomes the opportunity to meet his old comrades again on equal terms. Brunswick beams as he concludes his yarn of his lovable scallywags.

Production.—The picture, which depends more on slapstick than story for its laughs, contains a number of breezy gags and ends with a colourful and tremendously exciting siege sequence. Stewart Granger gives a lusty performance as Cockney Ackroyd, and Robert Newton and Cyril Cusack complete an effective team as Sykes and Malloy. Walter Pidgeon is good, too, as the sly old Brunswick, and David Niven and Frank Allenby are adequate as Pindenny and Groat. The strong, versatile and talented cast not only offsets lack of romantic interest but furnishes irresistible billing. Epic staging provides essential contrast and the finishing touch.

Points of Appeal.—Good story, wholesome humour, lively characterisation, rousing spectacle, attractive title and box-office stars.

CIRCLE OF DANGER

RKO-Radio. British (U). Directed by Jacques Tourneur. Featuring Ray Milland, Patricia Roc and Hugh Sinclair. 7,748 *feet. Release not fixed.*

ROVING, romantic melodrama. It's about a determined American who comes to London to discover the facts concerning his younger brother's mysterious death while serving with the British Commandos and, if necessary, avenge the killing. The plot takes the hero to Wales, Scotland and many parts of London, but the crowded itinerary, to say nothing of a somewhat confected love interest, slows down the hunt. Unusual rather than exciting, its strongest selling angles are its impressive cast and provocative title. Average British star offering.

Story.—Clay Douglas, a handsome, self-made American, has reason to believe that there was something fishy about his younger brother's death in France with the Commandos. He comes to London and obtains the names of the survivors of the raiding party. He follows clues to Wales, Scotland and back to London, and interviews a miner, a Covent Garden porter, a Thames lock-keeper, a shady car salesman, Hamish MacArran, a Scottish laird, and Sholto Lewis, a ballet master. Ultimately, the last-named tells him that his brother was shot by the stiff-lipped MacArran for disobeying orders. After accepting the explanation and dismissing all thoughts of retribution, Clay finds romance with Elspeth Graham, pretty friend of the MacArrans, and so brings his uneasy journey to a happy close.

Production. — The picture certainly gets around but, although its travels are colourful, they lessen rather than create tension, and fail to lead to anything really exciting. Ray Milland is not too well photographed, and lacks urgency as Clay, but the rest of the well-known players make the most of stock parts and help to enliven the by-play. More promise than fulfilment and half Bradshaw, it, nevertheless, furnishes acceptable surface entertainment.

Points of Appeal. — Star, supporting cast, scenery, hint of thrills and clean romance.

LAUGHTER IN PARADISE

AB-Pathé. British (U). Featuring Alastair Sim, Fay Compton and Beatrice Campbell. Produced and directed by Mario Zampi. Screenplay by Michael Pertwee and Jack Davies. Director of photography, William McLeod. Musical director, Louis Levy. 8,415 *feet. Release not fixed.*

NOVEL and exceedingly funny magazine comedy. It concerns four people who set out to conform with the conditions of an eccentric cousin's will, but, after suffering considerable embarrassment, discover that they have been the victims of a colossal leg-pull. The widely varied stories, perfectly played by a brilliantly balanced all-star cast, have a twist and an appeal of their own, yet shine even brighter in the main setting. A joy to behold and sit through, it's recommended with unbounded confidence for all classes and ages. Excellent British light booking.

Story.—Henry Augustus Russell, a practical joker believed to be very wealthy, dies suddenly and leaves a will in which four cousins, Agnes, a tyrannical spinster, Herbert, a timid bank clerk, Simon, a man-about-town living by his wits, and Deniston, a stuffy ex-army officer who secretly writes lurid crime thrillers, are to benefit substantially, provided they carry out certain conditions. Agnes has to get a job as a domestic. Herbert has to hold up his bank manager at the pistol point, Simon has to marry the first girl he meets, and Deniston, engaged to an ATS brass hat, has to go to prison for twenty-eight days before collecting. Agnes fails to make the grade, but, as things turn out, all profit from their experiences and get the last laugh on old Henry, whose will proves to be his final hoax.

Production.—Here we have a British comedy that is completely off the beaten track, yet never over-estimates the intelligence of its audience. Alastair Sim, Fay Compton, George Cole and Guy Middleton fit each cleverly written story perfectly and, together with a first-rate supporting cast, enable the director to spin the new and laughable threads into a riotous and purposeful whole. Witty dia-

REVIEWS—continued on page 22

REVIEWS—*continued from page 21*

logue and sumptuous staging round off the liveliest comedy we've seen for many a day, and we've covered them all, British and American!

Points of Appeal. — Snappy and human theme, marvellous characterisation, neat lines, glossy presentation, happy title and big star and cast values.

DESTINATION MURDER

RKO-Radio. American (A). Directed by Edward L. Cahn. Featuring Joyce MacKenzie, Stanley Clements and Hurd Hatfield. 6,168 *feet. Release not fixed.*

ROMANTIC crime melodrama. It deals with an attractive girl who sets out to avenge her father's death at the hands of a rival racketeer, but very nearly bites off more than she can chew. It's all pretty complicated, but even so, enough punch is put into its surface action to prevent interest from flagging. Well dressed and adequately staged, it meets most second-feature needs. Reliable "thick ear" support.

Story.—Mansfield, a big city boss, is shot down by Jackie Wales, a youngster acting under the orders of Stretch Norton, an underworld chief. Laura, the dead man's daughter, is not satisfied with police investigations and decides to take the law into her own hands. Armitage, a strong arm man, is Norton's front, and, to make things more difficult for Laura, Armitage has a double-crossing girl friend, Alice. Laura plays up to Norton, but there is plenty of bloodshed and her life is threatened before she sees that justice is served in circumstances that satisfy the authorities.

Production.—The picture takes some considerable time to sort out its principal characters, but once they are established it creates plenty of suspense and ends on an exciting and salutary note. The players are more than equal to their tasks and the detail is colourful. The hardboiled should approve.

Points of Appeal.—Meaty tale, vigorous and versatile cast, arresting title and slap-up finale.

CALL ME MISTER

Twentieth Century-Fox. American (U). Photographed in Technicolor. Directed by Lloyd Bacon. Featuring Betty Grable, Dan Dailey and Danny Thomas. 8,622 *feet. Released July* 2, 1951.

LAVISH Technicolor Army musical, staged in occupied Japan. It hinges on the checkered love life of a GI, formerly a hoofer, and his snappy wife, also of vaudeville, and ends true to tradition on a happy note. The story is neither strong nor subtle, but it, nevertheless, provides valid cues for intermittent song and dance and a slap-up revue finale. Betty Grable looks younger than ever and never lets up, and Dan Dailey and Danny Thomas, an addition to the team, give wholehearted support. Easy to take, it makes ideal escapist entertainment. Very good light booking and star attraction.

Story. — As soon as hostilities end, Shep Dooley, a GI stationed in Japan, determines to head the queue back to America, where he was on the boards. Kay Hudson, Shep's former partner and wife, is the star and producer of a new camp show, and the two bump into each other. Shep immediately decides to stay put and win back Kay, but complications arise. He has rivals in Stanley, a cook, and Johnny Comstock, a handsome officer, and is subsequently charged with being absent without leave, but gets out of trouble in time to co-feature with Kay. The production is a hit and reconciliation between husband and wife follows.

Production. — The picture concentrates on the job of providing carefree musical entertainment, and wisely makes no attempt to touch the emotions. Betty Grable and Dan Dailey dance, sing and fool effectively, and Danny Thomas fills in the gap with his inimitable miming. The tunes are catchy and the staging generous, but there are very few lovelies. Because of this the show has to stand mainly on Betty Grable's legs. Luckily, they are sturdy and shapely enough. The film's a safe bet for the tired business man.

Points of Appeal. — Bright gags and ensembles, pleasing numbers, Technicolor and box-office stars.

ASSASSIN FOR HIRE

Anglo-Amalgamated. British (A). Directed by Michael McCarthy. Featuring Sydney Tafler, Ronald Howard and Katharine Blake. 6,008 *feet. Release not fixed.*

NEAT, if unpretentious, crime melodrama, parked in Soho. It tells of an Italian philatelist who turns professional killer to provide for his younger brother's musical education, but is finally caught up in a police trap, innocently baited by the said brother. Sydney Tafler and Ronald Howard are thoroughly convincing, as murderer and detective-inspector, respectively, and more than atone for an undistinguished supporting cast and modest production qualities. The climax is cleverly engineered. Worthwhile British "support."

Story.—Tony Riccardi, a stamp dealer, is a paid assassin on the side. He kills solely to provide money for violin lessons for his younger brother, Giussepe, but Giussepe resents Tony's domination. To finance Giussepe's debut, Tony agrees to kill a certain man in Soho on a particular night. Giussepe happens to be wearing the same kind of coat as the intended victim. After Tony does the shooting, Detective-Inspector Carson, who had suspected Tony all along, tells Tony that it was Giussepe who was murdered. During all this, Giussepe is held on a charge of drunkenness. The ruse works and Tony, heartbroken at the thought of killing his brother, confesses his past misdeeds.

Production.—The film is not too well staged, and the camera work lacks imagination, but Sydney Tafler contributes an arresting study and wins sympathy as Tony, and Ronald Howard is quietly competent as Detective-Inspector Carson. The good work of its co-stars not only emphasises its irony but heightens its clever twist ending. More ambitious thrillers have carried less kick.

Points of Appeal. — Ingenious story, good stellar characterisation and showmanlike title and finale.

THE HOUSE ON TELEGRAPH HILL

Twentieth Century-Fox. American (A). Directed by Robert Wise. Featuring Richard Basehart, Valentina Cortesa and William Lundigan. 8,358 *feet. Release not fixed.*

THEATRICAL yet effective romantic melodrama, pivoting on a forbidding San Francisco mansion. It concerns an attractive Polish woman, liberated from Belsen, who enters America by adopting the identity of a dead comrade, only to become the centre-piece of a murder plot. A lot is left unexplained at the start, and even more at the finish, but sensitive and powerful acting enables it to conquer its shortcomings and creates considerable suspense. Feminine appeal subtly mellows its rough stuff. Above average "programmer."

Story.—Victoria Kowelska, victim of a concentration camp, uses the identification papers of Karin Dernakova, her dead friend, to reach the States. Karin, a widow, had a small son, Chris, living with a wealthy aunt. Victoria is met by Alan Spender, a presentable young man, and learns that the aunt is dead and that Chris has inherited a fortune. Alan is the lad's guardian and he makes up to Victoria, marries her and takes her to the aunt's gloomy establishment. Soon it is evident to Victoria that Alan, who is having an affaire with Margaret, Chris's governess, is after the boy's money. Meanwhile, Victoria and Marc Bennett, a genial fellow whom she had met in Germany, renew their acquaintance, and she confides in him. Alan, who had murdered the aunt, gets suspicious and attempts Victoria's life, but slips up and destroys his own. At this juncture, Marc arrives on the scene and all ends well.

Production.—The picture opens in a bit of a haze and gives a somewhat phony account of conditions in Belsen, but the penultimate cat-and-mouse act between Victoria, sympathetically portrayed by Valentine Cortesa, and killer Alan, subtly depicted by Richard Basehart, is put over with seat-edge conviction. So is the dramatic "biter-bit" climax. By this time, the fact that Victoria escapes from the full consequences of her deception is beside the point.

Points of Appeal.—Holding story, good characterisation, skilfully timed thrills and obvious feminine angle.

HOLLYWOOD STORY

General FD. American (A). Directed by William Castle. Featuring Richard Conte, Julia Adams and Henry Hull. 6,892 *feet. Release not fixed.*

ORIGINAL "who-dunnit," with a Hollywood background. It's about a producer who determines to make a film of a twenty-two-years-old unsolved studio murder, and, after rattling quite a few skeletons, not only completes his project, but clears up the tricky case. The plot, exceedingly well acted, contains a number of red herrings, yet ends on an exciting note without stretching audience imagination too far. Intelligent, as well as unusual, it should go down well with all classes. Very good thriller "double bill."

Story.—Larry O'Brien, a producer, comes to Hollywood and leases an old studio. On the set is a bungalow where Franklin Ferrara, a famous silent producer, had met sudden death. Larry is intrigued by the unsolved mystery and decides to film it. Undaunted by threats from a number of people, including Sally Rousseau, daughter of a star mixed up in the Ferrara scandal, he engages Vincent St. Clair, dissolute one-time scriptwriter for Ferrara, to prepare the treatment. Later, he learns that his own partner, Sam Collyer, was associated with Ferrara at the time of the murder. Through Collyer, Larry obtains vital clues, and in the end he proves that St. Clair, who turns out to be Ferrara's jealous brother, was the killer. Following the completion of the picture, Larry marries Sally.

Production.—The picture has authentic atmosphere and heightens local colour by introducing some famous silent stars. The cast, headed by Richard Conte, is skilfully chosen and unexpected and exciting moments are evenly spaced, while the climax is good theatre. There's plenty of dialogue, but it's crisp and helps to strengthen continuity. All told, a novel and well-balanced piece of crime detection.

Points of Appeal.—Intriguing, out-of-the-rut story, good character drawing, impressive backgrounds, popular romantic interest and tense and showmanlike finale.

FUGITIVE LADY

General F.D. American (A). Directed by Sidney Salkow. Featuring Janis Paige, Binnie Barnes and Massimo Serato. 7,046 *feet. Release not fixed.*

ROMANTIC crime melodrama, actually staged in Rome. It concerns the love life of an attractive but unscrupulous young

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woman, married to a wealthy man twice her age. The stars do their best to bring conviction to its tangled tale of lust and misplaced trust, but fail through no fault of their own. The authentic backgrounds and rich, plush interiors are its most impressive features. Overdressed and over elaborated "thick ear."

Story.—Ralph Clementi, an Italian financier, is killed when his car goes over the cliffs during a storm. Although a verdict of accidental death is recorded, Jeff Di Marco, an insurance agent, fears foul play and obtains permission to investigate the tragedy. Barbara, Clementi's wife, at first refuses to see him, but later she tells him she has cause to suspect Esther, her dead husband's adopted sister, whom she hates. A talk with Esther, however, brings to light the fact that Barbara had no love for Clementi and was having an affaire with handsome Jean Hurd. Di Marco finds that signposts had been changed by Barbara and that Clementi had met his death as a result. Later he overhears Barbara denounced by Hurd. Barbara shoots Hurd, but, in trying to escape, goes over the cliff, thereby receiving poetic justice.

Production. — The picture has an international cast, as well as authentic backgrounds, but its complicated and unsavoury story gives its players few opportunities to shine. There is no sympathy for its leading characters and interest flags in consequence. As for the ending, it's a foregone conclusion. Novelettish, to say the least, its de luxe binding is its chief selling angle.

Points of Appeal.—Title, cast and settings.

BUD ABBOTT AND LOU COSTELLO MEET THE INVISIBLE MAN

General FD. American (U). Directed by Charles Lamont. Featuring Bud Abbott, Lou Costello and Nancy Guild. 7,394 feet. Release not fixed.

RIOTOUS comedy crime melodrama, parodying H. G. Wells's intriguing and exciting novel. It concentrates on the wild adventures and misadventures of two bungling private detectives signed up by a tough, invisible boxer, wrongly suspected of murder, and crowns a swift alternation of crazy and thrilling situations with one of the funniest fight sequences ever. Bud Abbott and Lou Costello make the most of every gag, but owe much to brilliant trick photography. Stone-ginger light booking.

Story. — After Bud Alexander and Lou Francis, a bone-headed couple, take their diplomas as private detectives, they come up against Tommy Nelson, a boxer framed for murder by a bunch of thugs, headed by Morgan, a big-time gambler. They drive Tommy to the home of his sweetheart, Helen, niece of Philip Gray, a scientist, who has discovered a serum that makes people invisible. Philip cannot find the antidote, but when the police arrive Tommy takes a chance and injects himself. He then fades away before Lou's eyes. Lou and Bud set out to clear Tommy of the murder rap, but Lou is compelled to meet the champion in the craziest of all scraps before the gang is unmasked and Tommy returns to normal.

Production. — The idea of turning "The Invisible Man" into a vehicle for Bud Abbott and Lou Costello is really bright, and the popular and resourceful co-stars seize the golden opportunity with both hands. Realistic gangster backgrounds give showmanlike contrast to the fooling, while the ring encounter between Lou and the champion is a gem of its type. But, good as the stars are, they couldn't have put the film over without the camera man's artful aid. Praise be to all three.

Points of Appeal.—Infallible basic gag, tireless fooling by Abbott and Costello, good support, realistic staging, ingenious photography and box-office stars.

TARZAN AND THE JUNGLE QUEEN

RKO-Radio. American (U). Directed by Byron Haskin. Featuring Lex Barker, Virginia Huston and George Macready. 7,060 feet. Release not fixed.

EXUBERANT jungle comedy melodrama, actually staged in the wilds of British East Africa. It illustrates Tarzan's latest adventure and shows how the handsome muscle man defeats a plot by evil white gun-runners to depose a native queen. Lex Barker is in fine fettle, as Tarzan, and Virginia Huston makes an attractive, though slightly Palm Beach, Jane, but Cheta, the chimp, steals most of the honours. She effectively balances the unabashed villainy, put over with appropriate gusto by George Macready and Douglas Fowley. "Tarzan" and "Trader Horn" in one, the film gives the time-honoured series just the box-office boost it needed. Capital "Tarzan" and popular booking.

Story.—Radijek and Trask, a couple of contraband arms dealers, escape from jail and join Andrews, another crook. They plan to sell guns to Bulam, an unscrupulous native warrior, out to grab pretty Queen Melmendi's territory. They are confronted by Peters, a former commissioner, and his successor, Connors, but shoot both dead. Cheta, Tarzan's pet, recovers Peters' watch and takes it to Tarzan. Tarzan then gets cracking. Meanwhile, Radijek liquidates Andrews, but when it comes to the final showdown between Bulam's and Melmendi's tribes, Tarzan's weight tells. Finally, Radijek threatens Tarzan's wife, Jane, but pays the full penalty.

Production.—Here we have a Tarzan film that breaks completely with the studio and stages its extravagant, yet colourful and exciting, story against real jungle backgrounds. The authentic touch, represented by white men and natives that not only look, but are, real, and expertly handled animal sequences buck up the established formula no end and give a new meaning to its comedy and thrills. Its cast-iron adventure fare should register with all but the highly sophisticated.

Points of Appeal.—Crowded story, versatile cast, spectacular native and animal thrills, pleasing light and romantic relief, rousing climax and best seller title.

Reissues

ALOMA OF THE SOUTH SEAS

Paramount. American (A). Directed by Alfred Santell. Photographed in Technicolor. Featuring Dorothy Lamour, Jon Hall and Philip Reid. 6,808 feet. Release not fixed.

SPECTACULAR romantic melodrama telling a story of love, sacrifice and treachery in the tropics. When this Technicolor offering was first shown, the KINE. review, November 13, 1941, described the tale as fantastic, but fashioned from a stock formula with the stars meeting all romantic and athletic demands. There is exhilarating and often aquatic action, fights and a breath-taking eruption climax.

Points of Appeal.—Intriguing atmosphere, versatile cast, popular romance, humour, thrills and star values.

THE LITTLE FOXES

New Realm. American (A). Directed by William Wyler. Featuring Bette Davis, Herbert Marshall and Teresa Wright. 9,993 feet. Release not fixed.

BRILLIANTLY acted, subtly sinister period domestic piece, with a 1900 background, concerning the calculated villainy of an ambitious woman who rates money and power higher than her husband's life and her only daughter's happiness. When originally reviewed in KINE. November 13, 1941, this former RKO-Radio offering was classed as an outstanding booking, particularly for good and high-class halls. A magnificent melodrama firmly embossed with feminine appeal.

Points of Appeal.—Unusual story, brilliant characterisation, good direction and atmosphere, strong feminine angle, title and cast.

Shorts

RKO-Radio

THE MACARTHUR STORY. American (U). Two reels. Release not fixed.—Here we have a headline profile of five-star General Douglas MacArthur. He is seen as a boy at West Point, where he attained the highest honours, distinguishing himself on the Western Front in World War I, as America's youngest Chief of Staff, Military Adviser in the Pacific and, finally, conqueror and administrator of Japan. It ends with President Truman's tribute, following the sensational dismissal. Politics and all controversial matter are avoided, but thanks to expert editing the belief that MacArthur was a warmonger is completely dispelled. Immensely topical, the "short" demands universal exhibition. Outstanding "fill-in."

COI

FIRE'S THE ENEMY. British. 10 min.—This Crown Film Unit production deals with the work of the regular and auxiliary Fire Services and, at the same time, makes a worthwhile recruiting appeal. Display of modern equipment and demonstration of fire fighting is strongly linked with emphasis of the importance of the service during future war emergency. Good.

Regent

KASHMIR CONFLICT. British (U). Directed for Editorial Film Productions by Peter Lennox and Lawrence Mitchell. Commentary by William Devlin. 2,441 feet. Running time 27 min.—This is the film which was reported to have caused disturbances when shown in London recently. Containing controversial subject-matter on a two-sided issue, it should be seen by the individual exhibitor who alone can decide whether it can be shown without "The Kashmir Story" (reviewed in KINE. July 29, 1948). There is much bitterness and not a little drama in this Muslim account of conditions within Kashmir, and its indictment of the past disturbances. Article one of the United Nations Charter serves as prologue to the review of customs, trades and economic dependence of this predominantly Muslim State ruled over, it will have us believe, by an uninterested, corrupt Hindu Prince, and situated in the middle of a continent notorious for militarism, aggression, and conflicting idcologies. Few could remain unmoved by the re-enactment of the massacres and tragedies which followed the Hindu ruler's apparent affiliation with the Union of India and the consequent intervention by predominantly Muslim Pakistan. Well-made British quota filler on controversial subject.—W. J. S.

Warner

SO YOU'RE GOING TO HAVE AN OPERATION? American (U). 946 feet. 10 min.—Comedy in which Joe McDoakes, a sufferer from indigestion, undergoes a series of crazy operations conducted by an equally crazy Dr. Von Slaughter. As usual, the comic ends up holding the baby. Fair.

WHAT'S HATCHIN'? American (U). 796 feet. 8 min.—Technicolor interest subject covering students' visit to a Long Island poultry school. Hatching of chicks and ducklings by incubator method and general farmyard scenes create general interest. Fair.

EASTER YEGGS. American (U). 652 feet. 7 min.—That wise-cracking rabbit, Bugs Bunny, is given the task of delivering Easter eggs in this Technicolor cartoon. His adventures with a vicious, "I wanna' everything" Dead End Kid, and Elmer Fudd, the character who mixes his "f's" and "dubwoolwoos," provides satisfying nonsense. Good.

A-SPEED ON THE DEEP. American (U). 855 feet. 9 min.—Sports novelty, which includes all the known methods of riding the waves. 'Varsity Eights, yachting, surf-riding, shooting-the-rapids, and thrilling 80-m.p.h. speedboat races keep the interest alive. Good.

JUNGLE TERROR. American (A). 1,756 feet. 19 min.—Technicolor jungle trip along the Maroni river in little-explored French Guiana. A visit to Devil's Island, meeting with tribes and scenes of giant sloth, giant land crabs, boa constrictor, and other wild animals, provide plenty of interest. Good.

HOLIDAY FOR SHOESTRINGS. American (U). 662 feet. 7 min.—Technicolor cartoon in which pixie-like characters aid a harassed shoe repairer. The little men mix business with fun while carrying out repairs to the accompaniment of popular classics. Fair.

THE SCREEN DIRECTOR. American (U). 834 feet. 9 min.—One of the "Better Business" shorts, showing the director's part in film-making. The work of various studio departments, film-making scenes with Ruth Roman and Gordon McRae, and brief introductions to many well-known Hollywood directors are included. Good. W. J. S.

AT THE STUDIOS

Romulus' African Trek • Cowboy For Scots • Walton Busy

A TOTAL distance of 15,000 miles by air was covered in Africa by the advanced elements of the Romulus Technicolor "African Queen" production unit, now home again.

They were looking for a river suitable for the 30-ft. steam launch which plays an important rôle in C. S. Forester's story. This launch will also be a vital prop in what director John Huston calls "our combined operation." The unit will be using her as base from which film operations will be directed on the Albert and Victoria Nile; the Murchison Falls; exteriors on Lake Tanganyika, and, possibly, the Belgian Congo.

The craft is too confined to allow the swing of cameras, dollies and other unit paraphernalia, so a number of rafts are being constructed and rigged-up to represent sections of the launch. Most of the close-ups and other angles will be taken on these.

With the help of a local commissioner a native village has been reconstructed; but the main concern of John Huston is not the technical problems, which can always be overcome; he is more concerned with the health of the cast, headed by Humphrey Bogart and Katharine Hepburn, and of his crew. Inoculations are being given and a doctor will accompany the unit.

The main party leaves for Uganda at the beginning of next month and shooting starts early in May. The unit is led by Sam Spiegel, producer; John Huston, director; Wilfrid Shingleton, art director; Jack Cardiff, lighting cameraman, and E. J. Holding, production manager.

The British studio to which it will return has not been announced.

Pinewood's Loss

Publicity manager at Pinewood studios for the last two years, Stuart Chant has left JARO to rejoin his old regiment, the Gordon Highlanders, as a major in the public relations department of SHAPE, General Eisenhower's headquarters in Paris.

Ken Green, who formerly shared the duties of publicity manager with Stuart, now takes over.

In addition to having Paul Soskin's "Sabotage" on the floor, Pinewood sent out a unit to Cap Ferrat in the South of France on Sunday to get shots of Somerset Maugham and background scenes for "Encore," the successor to "Quartette," and "Trio." Only two stars so far named are Glynis Johns and Kay Walsh.

Principal members of the unit now in France are producer Anthony Darnborough, who is directing this part of the film; lighting cameraman, Desmond Dickinson; camera operator, Harold Haysom; production manager, Denis Holt; art director, Maurice Carter; continuity, Yvonne Axworthy; first assistant director, Bob Asher; sound mixer, John Dennis; stills, Cornel Lucas; and publicist, Norman Hudis.

Scottish "Western"

Scotland, I hear, is already looking forward to welcoming Republic when it starts its second British production at Callander in July.

The co-stars, Roy Rogers and his wife, Dale Evans, are due in England in June, with, of course, the horse Trigger. The film will be made by a British unit, and, although most of it is to be location work, a British studio will be used. The story has a sheep rustling theme.

Angel at Nettlefold

Delayed a few days on location by bad weather, Daniel Angel's "Another Man's Poison" went on the stages at Nettlefold on Monday.

While they were on location at Malham, Bette Davis and her husband, Gary Merrill, went to a Skipton kinema to see their American film "All About Eve." News of their presence had leaked out and they received an ovation. Neither Bette nor her husband had previously seen the completed film.

On the same day as Dan Angel, British Transport Commission started to make its short, "Operation Railways." It will be on the stages about three weeks.

Nettlefold seems to have promise of a fairly steady programme through the summer. Included in this is Harry Joe Brown's "Captain Blood Returns" for Columbia, planned for mid-July, but its start depends on whether Harry Joe can finish his present job in time: he is making a Technicolor out-door picture in Texas.

Exclusive Activity

With "Cloudburst," Exclusive's first Anglo-American production, rapidly nearing completion in the cutting rooms and "A Case for PC49" not far behind, the production unit is now engaged on "Death of An Angel" at Down Place, Bray.

"Cloudburst" has recently had the Royal Philharmonic Orchestra at work on the musical score under musical director Frank Spencer. The stars are Robert Preston and Elizabeth Sellars.

In "A Case for PC49," Brian Reece and Joy Shelton play their original radio parts. "Death of An Angel," a domestic drama, co-stars Jane Baxter and Patrick Barr, and Charles Saunders is directing.

Greta Gynt will play opposite Richard Carlson in "Whispering Smith Investigates," due to start on May 14.

Settling a query on the Anglo-Amalgamated film MYSTERY JUNCTION at Merton Park are continuity Barbara Cole; director Michael McCarthy and star Sydney Tafler

In Search of Sharks

Anglo-Amalgamated completed its "Mystery Junction" at Merton Park on schedule before the end of last week.

The company's next project is "Shark Island," which is being made entirely on location off the coast of County Mayo, where basking sharks are comparatively common. Producer-director Sam Lee, who made "Drake's England" for the company, leaves for Dublin tomorrow (Friday) with camera operator William Brandon and acter Hugh Falkus, who collaborated with Sam on the script. They will be in Eire for about a month.

"The Magic Box"

Since it left the stages at ABPC, Elstree, "The Magic Box" unit has been shooting location scenes in London last week and this.

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Right : Bob Wolff, managing director of RKO-Radio, Joe Vegoda, general sales manager and Jack Osserman, of the Sol Lesser Organisation, visited Newcastle on the first leg of Mr. Wolff's visit to RKO's provincial offices. In the picture are : Reg Nash, Jimmy Arnott, Jack Osserman, Joe Vegoda, John Rous, Bob Wolff, Bill Bayley, Harry Arrowsmith, Jack Foster, Jack Golightly and Norman Wilkinson, jnr.

Katharine Hepburn shares a joke with J. H. Lawrie, NFFC managing director, at the Press reception in connection with the new Romulus Film, THE AFRICAN QUEEN. With them are Humphrey Bogart and J. H. Stopford, acting chairman of the NFFC

Right : At the luncheon before the British Lion conference at which John Woolf, managing director of Independent FD and his general sales manager, Sydney Flatau were visitors. Those present were: assistant managing director Sidney Myers ; general sales manager Leslie Faber ; R. Shaw, Dublin ; T. Bannon, Belfast ; S. Morley, Manchester ; M. Hearn, Birmingham ; J. Lewis, Cardiff ; M. Anstey, Glasgow ; J. Laurie, Leeds ; S. Neerkin, Liverpool ; R. Wedderburn, Newcastle ; J. Henderson ; A. Mitchell ; H. Williamson ; G. Myers, A. Jarratt ; A. Lee ; J. Martin ; W. MacMurray ; E. Jarratt ; C. Whitmore ; R. Pestell ; L. Berens ; P. Spain and Miss Vicary, London

Above : " Better Business " administrator, Ralph Bromhead, presenting a silver cigarette tray and lighter to Edward Beer, house manager of Tooting Granada for his publicity work. With them are Jack Hutchison, " Better Business " publicity director ; David Jones, committee member and RKO-Radio publicity director ; Mrs. Pat Runnicles, usherette ; Michael Lilley, assistant manager ; Mrs. Ethel Soan, usherette ; Christopher Dolan, usher ; and Charles Kohn, general manager.

Left : A year's free pass is given by W. Cartlidge, general manager of ABC to Bill Hurley, winner of the Donald Peers' " Follow Your Star " Singing Contest. In the picture are Bill Hurley ; George Merrett, manager, Carlton, Essex Road, at which Hurley entered the contest ; W. Cartlidge and L. M. Pepper, district manager for North East London

Edward Betts, on retirement as associate editor of the " Daily Film Renter," was the guest of honour at a luncheon by the Film Industry Publicity Circle. Jack Griggs makes a presentation, John Dennett looks on

PEOPLE

Newport Manager's Hobby • Birmingham Changes
W. F. Matthews Resigns • "Chief" Projectionist Retires

DECORATING the mantelpiece in the office of CEDRIC TRUEMAN, manager of the Capitol, Newport, Mon, is a 4 ft. 9 in. long gleaming metal loco engine, which he has constructed during his spare time over the past five years. It will be completed in about six months' time.

Weighing three-quarters of a hundredweight, the engine will be able to haul about one and a half tons. Coal-fired, it has a working pressure of about 120 lb. per sq. in.

Engineering has been Mr. Trueman's hobby all his life. He has turned out thousands of models, including a projector, an electric clock which plays "Toselli's Serenade" every hour, and laboratory equipment.

* * *

JACK EVANS has been transferred from CMA's Picture House, Harborne, to the Odeon, Sutton Coldfield. Originally a GB organist, he went over to the managerial side during the war. He combined the duties of organist and house manager at the Birmingham Gaumont, and after a spell at the Gaumont, Smethwick, became manager at the Picture House, Harborne, in 1950.

He is succeeded there by J. G. Linz, formerly manager of the Globe, Coventry.

* * *

WILL F. MATTHEWS, manager of the Regent, Chelmsford, for the past seven years, has resigned his post after differences with the directors of Eastern Counties Cinemas on the policy of presenting live plays occasionally at the kinema.

G. D. Hobson, managing director, is to take over the management of the Regent himself. He said:

"The directors could not agree with Mr. Matthews on the question of presenting live shows and variety at the Regent. This does not mean that we shall cease giving the public occasional live shows. The monthly variety nights will be held during the winter seasons only. We shall continue our policy of letting the kinema for performances by local amateur dramatic societies."

* * *

After 11 months as manager at the Hippodrome (CMA), Colchester, JACK SAUNDERS has been transferred to the Odeon, Chelmsford.

Before going to Colchester Mr. Saunders was assistant manager at the Carlton, Norwich, and house manager at the Odeon, Ipswich, and the Odeon, Norwich.

* * *

VERA MARY BRUCE, for the last 10 years secretary to W. J. Speakman, Liverpool, was married at Eastham, near Chester, last week to THOMAS CLIFFORD BATE, a kinema director.

Mr. Bate is a director of some of the kinemas with which Mr. Speakman is associated.

* * *

Among the latest Birmingham managerial changes is the appointment of HARRY STANFORD, of the Rookery PH, Handsworth, as manager of the Castle, Castle Bromwich.

His successor at the Rookery is W. A. Clark, formerly on the ABC circuit in the Birmingham and Midland area.

* * *

Congratulations to W. GREENWOOD, chief electrical engineer of the John Buckley circuit, who had just celebrated the 21st anniversary of his marriage.

* * *

Chief projectionist at the Regent, in the Southampton suburb of Shirley, for nearly 40 years. D. W. TAYLOR has just retired, for reasons of ill-health.

Mr. Taylor claims to be Southampton's longest-serving chief projectionist. He started at the old Regent in 1912. When the old Regent was demolished he carried on in the new building, which was opened in August, 1932.

* * *

WILF SMITH, Columbia's Birmingham branch manager, who has been indisposed, is now in Mundesley Sanatorium, Norfolk, where he is to undergo treatment for several months.

Mr. Smith has received many letters from friends in the industry to whom he cannot reply personally at present and he has asked the KINE. to express, on his behalf, his deep appreciation of their good wishes.

While Mr. Smith is on sick leave, S. P. EPSTEIN, regional supervisor, and JACK PETTIFOR, assistant branch manager, will be deputising for him.

* * *

BARLOW HARDY, general manager of the Star and Rex, Clayton-le-Moors, has beeen nominated by the Conservative Party as a candidate for Enfield ward in the forthcoming urban district council election.

* * *

E. P. BEER, for the past year house-manager of the Granada, Tooting, S.W. London, has been promoted manager at the Broadway, Deptford.

New house manager at Tooting is KENNETH LEGG, who comes from the Granada, Maidstone

* * *

W. SHAW of the Rivoli, Liverpool, has been appointed manager of the Trocadero, New Brighton, in succession to Mr. Meek who has resigned.

* * *

H. CLUBBE, assistant manager of the Gaumont, Princes Park, Liverpool, has now gone to the Rivoli.

* * *

GEORGE CHARLES HOPKINS informs me that he did not hold the position of engineer at the New Theatre, Cardiff, as I stated in last week's issue. This post, in fact, was held by his brother Jack at the time—in 1930.

* * *

It is G. BARRY, and not L. S. BARRY, who has been appointed to the management of the Reo, Fazakerly, Liverpool.

The latter is still manager of the Savoy, Saltergate, Lincoln, an appointment he has held since September, 1950.

Paul Penman

C. J. Latta, managing director of ABPC, presenting the C. J. Latta Cup to A. R. Rutherford, of Liverpool, winner of the AB-Pathe Features and Shorts Sales Drive. On the right are W. A. Fielder, AB-Pathe general manager, and Robert Clark, ABPC's executive director of production

Ron Mellings, assistant manager of the Avion, Aldridge, Staffs, with his bride, Olga Jones, wearing the dress used by Cathy O'Donnell in THE MINIVER STORY. The top of the cake was a model of the Avion

At the opening of the Odeon and Gaumont Festival of Art, held at the Gaumont State, Kilburn. Left to right: Bill Moneypenny, the manager, James Fitton, ARA, who opened the exhibition, and the Mayor of Willesden, Ald. F. G. Exton

SHIP CARBONS

CMA's FIRST "SILVER STAR" AWARDS

Citations for Courtesy

CMA has awarded 59 "Silver Stars" to members of theatre staffs since the "Courtesy and Service" scheme was initiated by John Davis a month ago.

The "Silver Stars" are made available at the rate of six per month per CMA district.

Theatre managers nominate members of their staff for "Silver Stars" for acts of special courtesy or service beyond the normal call of theatre duty. Nominations are forwarded to district managers, who are responsible for the final approval.

Four members of the staffs of kinemas in District No. 1 received their "Stars" from John Read, district manager, at a recent meeting at the Odeon, Hendon. They were: H. Hill, chief of staff, Cinema, Barnet; Miss I. Davies, sales-girl, New Bohemia, Finchley; Mrs. M. Fuller, cashier, Odeon, Hendon; and A. Paxton, chief of staff, Odeon, Harlesden.

CMA's District No. 14 also secured four awards. They went to H. Mawson, doorman, Scala, Leeds; Mrs. A. Shipp, chief cashier, Gaumont, Wakefield; H. Briggs, attendant, Gaumont, Sheffield; and Mrs. H. Thomas, usherette, Odeon, York. The presentation ceremony took place at the Odeon, Leeds, in the presence of W. Simpson, area supervisor, and Selwyn Taylor, district manager, and the managers of the respective kinemas—E. C. Wilmott, B. Pretty, G. Mason and C. K. Simpson.

One of the first awards in Scotland went to Peter Hale, foreman at the New Savoy, Glasgow. The presentation was made by L. J. Harris, area supervisor, who said he hoped that the Savoy had shown the way to members of the staffs in Scotland to strive to gain a "Star."

P. D. Morrison, commissionaire, Odeon, Plymouth, received his award from Pailshaw, the manager, at a staff meeting. Other recipients of the award were Charles Bradshaw, chief of staff, Gaumont, Birmingham, and R. A. Wallace, chief of staff, Odeon, Worthing.

Death of Alvin Willis

Alvin Thomas Willis, former newsreel cameraman and one-time exhibitor, died at New Brighton, Wallasey, last week at the age of 66 years.

In 1908 he became manager of the Lyceum, Wallasey, which was situated on the site of the present Gaumont. Later had the Palace kinema in the same ground at New Brighton. From 1919 to 1927 he was the proprietor of the Kinema, now the Continental, in Liscard Road.

He was cameraman with Topical Budget, then with Pathé and, finally, Gaumont-British.

MANAGEMENT by The Manager

Plan an Attractive Front for This Festival Summer

IT'S good to see a bit of sunshine after the long, dreary winter months, and it is a timely reminder, for we must start thinking about dressing the theatre to give the impression that it is a cool, restful haven during the warm summer days.

Soon the wise showmen will be changing the colour of their lighting and front-of-house publicity. Greens and steel blues and all the shades that suggest coolness should prevail. White cap covers and duck uniforms should be brought out of the storerooms, repaired and sent to the cleaners. Managers who are not fortunate enough to have old stocks will try to get quotations for good linen uniforms at an economical price so that the owners may consider the advisability of fitting out staffs.

No doubt new displays will be prepared calling attention to ventilation plant and air washers and arrangements made to serve iced drinks straight out of the "frig."

I would like to hear that owners are encouraging managers to wear white dress jackets. For reasons unknown, most exhibitors have frowned on the idea in the past.

We should get our car-park attendants out of their stuffy, dusty-looking uniforms, and let cashiers wear white blouses so that they look cool. There are so many other ways of indicating summer comfort; let me know what you are planning for this Festival summer, when the trade is faced with the prospect of more counter-attractions.

CMA's "Silver Star" awards for courtesy and service were presented to four members of the staffs of kinemas in District No.1 by John Read, district manager, at a meeting at the Odeon, Hendon. Left to right: H. Hill, chief of staff, Cinema, Barnet, Miss I. Davies, salesgirl, New Bohemia, Finchley; Mr. Read; Mrs. M. Fuller, cashier, Odeon, Hendon, and A. Paxton, chief of staff, Odeon, Harlesden. See Silver Stars

Urgent Messages

J. BRETT-EVANS, manager of the Broadway, Allenton, describes how he passes on urgent messages to patrons watching the show. He uses a hand-operated mike coupled to the amplifier and speaker system. On receiving an urgent message, he waits for a silent period on the film track and then makes the announcement.

Managers who wish to introduce this sensible means of communication must remember that it is necessary to get permission from the sound equipment company before making additions to the installation.

I am assuming that no manager would dream of making a verbal interruption without first having seen the picture. It would be most unfortunate if, for example, the announcement: "Mr. 'X' is wanted immediately," was followed by the dialogue, "I'll kill him when I get my hands on the rat." It isn't impossible, you know!

Standing Room Only

WE have never succeeded in evolving an infallible method of ensuring that standing patrons are seated in correct sequence of admission. The difficulties are so great that some managers will not use their standing room at all if there is a possibility that some time will elapse before seats become available. It is particularly difficult where patrons of the cheaper seats are permitted to stand behind seats in a more expensive category.

John Philcox has simplified the procedure considerably at the Odeon, Twickenham, by installing glass directional signs at strategic points along the barrier behind which patrons are permitted to stand. The signs are worded: "Will patrons who are standing, kindly assist the usherettes by moving along in rotation in the direction indicated."

A valuable feature of this sign is that it does give waiting patrons an idea why they are always being asked to move along once they get inside, but I would have gone further and explained that the reason is to ensure that those who came in first get the first available seats.

The basic principle is excellent, and Mr. Philcox says that it has cut down verbal explanations to a minimum.

Lucky Draw

B. HONEYCHURCH, manager of the Empire, Neath, is alarmed because so many of his patrons throw away their portion of the admission tickets. He thinks there may be trouble if the Customs and Excise officers make a routine check of the house, but I know of no regulation by which a manager can be held responsible if patrons do not retain their half-tickets for possible inspection by the Customs men.

I am more than concerned at the steps taken by him to remedy this failing. He encourages patrons to retain their half-tickets by offering a couple of "comps" for the ticket bearing an announced lucky number. I consider the cure to be much worse than the disease; it serves no useful purpose whatsoever to the management.

Silver Stars

PETER BLAND, of the Odeon, Chichester, is enthusiastic about the CMA "Silver Star" scheme for uniformed employees.

One of his usherettes has won one for courtesy and efficiency, and, as a result, all other members of the staff are doubling their efforts to give service so that they also might merit the honour.

While the "Stars" are restricted to the CMA chain, there is nothing to prohibit independent owners from offering similar awards to the most zealous employee. Patrons will understand and appreciate the gesture.

PA System

R. WOOD, manager of the Odeon, Hamilton, Scotland, with the technical help of his chief, has adapted a car radio for use as a public address system. A clockwork gramophone turntable is part of the equipment.

No doubt he will be glad to supply technical information to those interested.

Short Notice

THERE is a strong complaint from the manager of a circuit house, which runs "off-circuit" bookings, about laxness in supplying his programmes. He says that only a superman could evolve, plan, obtain authority for and execute an advertising scheme within ten days.

The circuit answer is that "off-circuit" bookings probably call for special bargaining by HQ, and that it may not be possible to get a decision until quite late. We can appreciate this difficulty, but surely it is not unsurmountable, and merits special consideration by bookers and renters as well, that is if they want to get the most out of the product, and also if they really believe that careful advertising can have favourable results at the box-office.

I believe that on some of the minor circuits the bookers have grave doubts about the value of any sort of publicity.

Super Sales

SYDNEY SALE, manager of the Granada, Hove, writes in glowing terms about Mrs. Edith Harris, his super sales lady.

She doesn't sell icecream, but specialises in the sale of programmes, film reviews and the like. No doubt her sale of tickets, as chief cashier, is increased because of the personal contacts she makes among the theatre patrons.

In one month she has sold 5,000 souvenir birthday brochures at 6d. each, 2,000 copies of the ABC "Film Review," 300 booklets on one film and 2,000 monthly programmes.

Mr. Sale says this proves the truth of the old and proven maxim that "Service with a smile pays dividends."

Not Entertainment

E. CLAYTON-GREENE, manager of the Regal, Beckenham, ran a most successful talent competition for old-age pensioners. It was won by a blind old lady, and a Press cutting says that Mr. Clayton-Greene now contemplates running one for blind people.

Don't do it, Mr. Clayton-Greene, although it might appear to be successful. It does not seem right that we should commercialise the afflictions of others, and there is no way in which such a project would enhance the prestige of the industry.

Many managers, rightly I think, will not allow cripples and those who are afflicted in any way to enter for talent competitions, as so often there is an unsatisfactory result because of the compassion of the audience.

Anniversary Gift

A. HIGHAM COWAN, of the Casino, Herne Bay, inspired a most useful feature article in the local paper on the occasion of the thirty-second anniversary of the opening of the theatre. It gave one paragraph of nostalgic memories, and followed with a column of good kinema selling material.

The subjects covered ranged from the manager's duties to entertainments tax, and from cashiers' names to the testing of the equipment every day.

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SHOWMANSHIP

THE MANAGERS' OWN FORUM FOR THE EXCHANGE OF CONSTRUCTIVE IDEAS IN FILM EXPLOITATION

Publicity Budgets are Too Rigid

THERE is a tendency among exhibitors to make advertising budgets too rigid. The need for advertising varies with every programme, but we still hear of accountants who produce comparative percentage figures, and from these cold facts prepare a budget for future expenditure.

When takings drop, the deduction of the uninformed is that too big a percentage of the revenue is being spent on advertising, and, as often as not, a cut here is the first economy effected. A minute's thought should convince everyone that when takings fall it is time to step up advertising, even if this does play havoc with the weekly balance-sheet.

The main items of advertising are newspaper announcements, trailers and slides, front-of-house publicity, daybills, window cards, and all other ways by which we advise the greatest possible number of people what we are showing. Next, and equally important, is the amount spent on the advertising of individual programmes; this probably varies from week to week, and here is one of the apparent weaknesses of our financial procedure. Too often this fluctuating sum is based on the expected return at the box-office rather than on he possible value of extra publicity or exploitation.

Certain films call for specialised treatment in advertising, and the extra money spent can be out of proportion to the final box-office returns, but it may still show a handsome profit for the money expended.

The renter who offers to pay half the additional cost of extra publicity gives the exhibitor confidence. It inspires him to go all out on a picture using his own labour, and the efforts of his staff, as well as an extra sum of hard cash, just because he feels that the renter, by giving a grant, has confidence in his own product.

There is other advertising expenditure that pays dividends in the long run, and must not be charged against the week in which it is spent, but should be split up over a period. For example, a Press show, reception or public occasion promoted in conjunction with the town hall are good will efforts which have a long-term value.

It is realised, of course, that it is necessary to curb over-lavish spending, but there should be some elasticity to allow the showman to take the fullest advantage of the opportunities which present themselves.

This is one of the most impressive foyer displays we have seen for SAMSON AND DELILAH (Paramount). It was arranged by C. Herbert, of the Astoria, Brixton, South London

TOP SELECTIONS

A Review of the Week's Most Outstanding Campaigns

FOR some time we have advocated the more extensive use of direct mail for the encouragement of new patronage. B. Symmons, of the Odeon, Harrogate, spent the whole of his extra advertising allocation on a direct mail campaign for "Pandora and The Flying Dutchman" with most satisfactory results.

The first step was to contact the secretaries of the various societies in the town, and also the proprietors of all first-class fashion houses, asking for addresses of members and of those likely to be interested in a film like "Pandora." This was an opportunity to describe the artistic qualities of the production.

From the resultant answers, the more important contacts were invited to a Harrogate première on the Monday, while the others, 800 in all, received a circular letter recommending the film and signed personally by the manager.

This method of acquiring a mailing list is ideal, and my only regret is that Mr. Symmons' available funds apparently did not allow for a well-produced facsimile letter on proper letter headings instead of the typical duplicated circular used by him.

The letters of appreciation received by him from guests on the first night proves conclusively that those guest seats were not allotted in vain.

It may surprise readers to find a one-item campaign with first place in the "top" selections, but we attribute great importance to the "personal" approach, and there is no better method than that used in Harrogate, so long as the first contact addresses are selected with sufficient care. You will also remember that a variety of advertising ideas is not essential in a good campaign; it is the coverage that counts, and this has been accomplished by Mr. Symmons.

Gathering of the Clan

THE subsequent-run houses in Scotland prove that there is no dearth of new ideas when it comes to advertising a Scottish picture. J. McIlvena, assistant manager, Odeon, Shettleston, wanted plenty of kilts at the first performance of "Whisky Galore," so he arranged a gathering of the Clan Campbell at the theatre for the first performance, with all the men in full highland dress.

Fortunately the manager of the theatre is one of the Campbell clan so there will not be a Lowland feud because other clans were not invited to the free show. The local Press gave the story a big write-up with picture.

Bright Ideas

THERE are several bright ideas in the campaign submitted by J. Allgood for "I'll Get By" at the Empire, Mansfield.

For a foyer display his assistant manageress cut out a picture of June Haver, the film title, and five star names from a renter's quad. The names, oval pattern, were transformed into musical notes by stapling them to strips of wood with the addition of tails. With the cut-out of June Haver as the treble clef sign the notes were strung across the front on five lengths of clothes line to represent the opening line of the song, the quad title forming the song title. Never has a renter's quad done a better job of work than this one.

Mr. Allgood says "There are only four music shops in the town and tie-ups were arranged with all of them!" That is the true spirit of showmanship.

I must not leave the Empire without describing, within decorous limits, the front-of-house display for CMA's Big Picture Parade. A ravishing six-foot cut-out of a Varga type cover girl was hung on the theatre front. The wording is, "Yes, I always ring MANSFIELD 297 for the best films."

Publicity Nips

FOR the first time since pre-war days we have heard of a tie-up in which the co-operating merchant supplied sample bottles of whisky. T. Smith, manager of the Pavilion, Motherwell, accomplished this amazing feat for his "Whisky Galore" campaign, but alas, a sample was not forwarded to "The Showman." Nevertheless we accept the facts as stated, because three national papers, the BBC and the local Press all confirm that a distribution did, indeed, take place.

Little wonder that the whole population of the town talked about the nips in the air at the Pavilion, after these samples had wafted down from the theatre roof, attached to balloons. Other samples were attached to the bottoms of various seats. While this distribution method has undoubted attractions, managers contemplating a similar idea will be wise to consult the licensing authorities before finalising the arrangements. Some authorities may frown because of the possible dangers of a "free for all" scramble in a place of amusement.

The free distribution was only part of a very full advertising scheme, covering hotels, shops and official information boards. As the film was fourth run the scheme is particularly meritorious and proves how a live manager can get advertising tie-ups no matter how small the hall, or how late the run. GFD's Scottish exploiteer, Bob Wallace is thanked by Smith for his help.

On the Skyline

THERE is one item in the "Pandora" campaign submitted by P. Chambers, assistant manager of the Odeon, Beckenham, that may inspire readers to try out a hitherto unused slant on front-of-house publicity.

Mr. Chambers says that the theatre "front," after many years, is very familiar to the inhabitants, and therefore anything that breaks the customary lines of the facia becomes an object of curiosity.

Working up this theme he built an eight-foot cut-out of a three-masted brig in full sail, and sited it on the skyline of the tower—highest point on the theatre exterior.

He says it was the talk of the town, in pubs, cafes, and other pub-

GREETINGS TO

the following managers who have been enrolled into the Company of Showmen for the ensuing year :—

K. S. BRADLEY, A/M, Rex, Leytonstone.
P. G. BROWNE, A/M, Odeon, Bath.
W. HUMPHRYES, Odeon, Bridgwater.
T. R. McPHERSON, Playhouse, Innerleithen.
R. H. PICKWORTH, A/M, Odeon, Dagenham.
H. V. SHATWELL, Gaumont, Grimsby.
J. B. SNELL, Cosmo, Gorton, Manchester.
TREVOR TAYLOR, Brookfield, Poynton, Cheshire.

lic meeting places. This "man bites dog" theory most aptly applies to theatre publicity, and the picture supplied shows how valuable this siting must have been in advertising "Pandora and The Flying Dutchman."

Hidden Talent

A. LOWRIE, manager of the Ritz, Hastings, in reporting his campaign for "Mr. Drake's Duck," refers with gratitude to the help given by foreman F. Holmes. Mr. Lowrie says that if only managers would have a second look at their staff they would most probably find hitherto unknown talent that could be usefully employed for the good of the theatre. He doesn't say when he first gave a "second look" at Mr. Holmes, but I should say that it must have been some time ago, as Lowrie is too good a publicist to allow talent to languish in the Ritz.

A bright and unusual display built by this paragon did a week's service in the foyer and was then moved to a grocer's window where is was the centre-piece of a huge display of eggs. "Mr. Drake's Duck" was credited with the abnormal output.

A poultry shop asked which, in any, among an array of dead ducks was Mr. Drake's, and an attendant toured the town with a handbag from which flopped the head and neck of a duck. It is intended as a mild criticism when I say that the adaptable duck somewhat overshadows Douglas Fairbanks in this scheme.

Attractive Competition

I AM most impressed by a competition promoted by D. Vaughan, manager of the Roxy, Blackheath, in support of "The Franchise Affair." A car dealer, the Rootes Group and *The Kentish Mercury* joined forces to ask members of the public which out of a specified list of cars would most likely be the pick of the stars Michael Denison and Dulcie Gray.

The campaign was publicised in the newspaper, the dealer's window, at petrol stations and by the distribution of 5,000 entry forms. The competition was announced at the local stadium and in various factories in the vicinity.

There were 480 entries, which is not surprising as £35 was offered in cash prizes. We are not told the overall cost, but presumably the traders appreciated the value of the publicity they got through co-operation with an important kinema and contributed most if not all the cost.

The Idea Counts

THE BEACON, Smethwich, Staffs, is a grade C theatre, playing second-run products, but that doesn't deter the manager, Harold Morris, who sends in some well-balanced campaigns, in which local traders co-operate to an amazing degree.

For "Seven Days to Noon," a watchmaker offered a clock as a prize for the person who could most accurately estimate the time and day at which a certain clock would stop. There was a ceremonial winding up of the clock which attracted quite a crowd to the shop premises, where it was left in the window until it stopped.

Entry forms, giving film and theatre credits were issued, and there were no fewer than 1,700 entries. Clock watching became a past time in the area, and made a good Press story. This proves that the size of a theatre is not so important as the value of the idea in soliciting trader-support for special advertising.

Promotion comes to these managers who prove that they do have the ideas with which to augment the inevitably small advertising allocations for smaller houses.

Work's a Pleasure

T. WILKINS puts into words what I know many of our contributors feel about all the campaigns they put over. He says of "The Battle Of Powder River" campaign at the Gaumont, Manchester, "We enjoyed exploiting this worth-while, good old-fashioned Indian film." I commend these sentiments, from one of our ace managers, to those who sneeringly refer to extra advertising as "pulling the wool over the eyes of the public," and who pass rude remarks about the showmen who enjoy telling their colleagues through showmanship what they are doing in the way of publicity. Those chaps are in the wrong trade, because they are missing all the fun of being a manager, and the enjoyment he gets through advertising a good film.

After serious consideration, Wilkins decided that a street stunt was justified in this instance, and so "Chief Red Cloud"—the Gaumont doorman—paraded Manchester.

He reluctantly abandoned the idea of having smoke signals from the theatre roof, as it might have been dangerous, but settled for the well-used but admirable directional arrows, 200 of which were posted around the city, all pointing to the Gaumont and "Powder River."

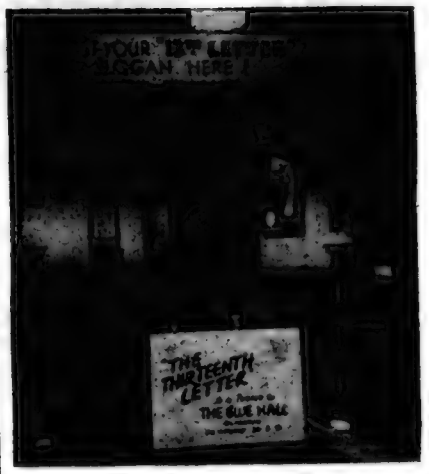
A 40ft. by 4ft. scenic display was erected above the canopy—the Gaumont, Manchester, is one of the few theatres that can afford that sort of money—but at least it helps to sell the film for subsequent runs. We are told that the erection of the display attracted the interest of passers-by, and, so as not to disappoint too many, it was altered round a little every morning.

Another phase of this elaborate campaign was the organising of a "Battle" competition, in which members of the younger generation were asked to give the dates of famous battles, including Powder River.

The foregoing are just a few items from an excellent and intelligently conceived campaign.

Making Headlines

F. ELLIOTT, of the Walthamstow Dominion, believes that it is essential to keep the name of the theatre in the public eye by regular editorials in the news columns of the local papers. He, therefore, devotes much time and effort in establishing cordial relations with the Press. More important still, he sorts out the sort of human interest stories they like to use, with the result that rarely a week passes without the Dominion figuring somewhere in the local news columns.



Harold Shampan, Blue Hall, Islington, ran a slogan competition in conjunction with the "Safety-First" committee, for THE 13TH LETTER (20th-Fox). Entries had to be posted in this miniature letter box, which, together with the model Belisha beacons, was loaned by the committee. The huge letter was used for a street parade

It is suggested that this policy was instituted because the Dominion is down a quiet side street and remote from transport, but the theory applies equally to all theatres, wherever these are located.

Not in Short Supply

J. ELLIS set the monthly ration of Player's cigarettes to work in publicising "Into the Blue" at the Odeon, Chester.

A massive bank of Player's made an

Continued on page 30

1898 SP SCREEN PUBLICITY 1951

You can rely implicitly on Presburys to handle your screen Advertising Rights for Films (Monochrome or coloured) and Slides and you are assured of a consistently high standard of production and service in the interests both of Exhibitors and Advertisers.

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"Member of the Association of Specialised Film Producers"

FOLLOW THE ★

"The 13th Letter"

WHEN I see the word "competition" in a campaign report I immediately look to see if the number of entries received is mentioned. **A. Tomlin,** house manager of the **Gaumont, Finsbury Park,** ran a handwriting contest for "The 13th Letter" and this had 580 entries, so this was a jolly good effort.

Prizes were put up by Summit Pens in conjunction with a local supplier. No doubt the manufacturers of Summit pens will consider applications from other managers for a similar tie-up.

This is one of the best ideas so far for "The 13th Letter."

* * *

SMALL teaser cards played a big part in relief manager **A. E. Williams'** campaign for "The 13th Letter" at the **Gaumont, Twickenham.**

A fortnight before playdate he distributed 200 small cards worded "'M' is Coming." A week before playdate he issued another teaser card, and this was followed by another during the week of showing worded "'M' is the 13th Letter." Mr. Williams says that the local signwriter supplied these free of cost, but does not say why.

This is the first theatre where the CMA suggestion to outline the "M" design on the back of an envelope has been adopted. The slogan used is "Can you guess this mystery film title?" but the whole job looks to me very amateurish and in consequence lacks punch.

Another feature of the campaign was a "Find the 13 Letters" competition, in which thirteen shops co-operated; 150 entries were received, a somewhat disappointing result.

All these shops were linked up in sequence, and a novel plan was for each shop to plug the goods on sale in the next shop along the line.

* * *

DAVID WILLIAMS, of the **Gaumont, New Cross,** persuaded a local stationer's to sponsor a letter contest through the medium of a window display. The public was asked to send in letters criticising the film. Prizes consisted of packets of stationery.

"The 13th Letter" is an ideal title for competitions, but I wish some managers would evolve one that doesn't call for so much effort on the part of the entrants. Writing a letter for a packet of stationery isn't everybody's idea of a pleasant pastime. Perhaps Williams will let me know how many entries he received.

* * *

VARIOUS types of writing accessories were used by **P. Farmer** to advertise the film at the **Gaumont, West Wickham.**

In his advertising he suggested that all letters—including "The 13th Letter"—should be written by a Parker pen on special Bond notepaper and blotted with Ford's blotting paper.

* * *

P. T. **MARSHALL,** manager of the **Gaumont, Burnt Oak,** put an outsize replica envelope with stamp and post mark on his canopy above the weekly banner.

IT TAKES THE CAKE

Novel line in advertising "Teresa," which opened at the Empire, Leicester Square, W.C.2, on Sunday, has been adopted by MGM publicity department, which is sending out small boxes containing wedding cake and an attractive miniature card saying: "Please join me in celebrating a great event in my life, 'Teresa,' the story of a bride. With best wishes from the Bride, Pier Angeli."

TOP SELECTIONS

Continued from page 29

impressive setting for a lifebelt cut-out of the film. I cannot imagine that the Chester people didn't stop to look at so many packets of this popular brand of cigarettes in one large lump. A stickler for rules might go to the length of suggesting that this display was offering the public an incentive to visit the theatre. All managers need to copy this brilliant idea is a good stock of cigarettes in short supply and word-of-mouth publicity will do the rest.

A combined operation was carried out in conjunction with Civil Defence and RAF, the CD paying for and distributing 5,000 leaflets, a liberal proportion of the space being devoted to film and theatre. The RAF looked after the display end of the campaign and fixed up a dozen window displays and some of these look most attractive in the pictures supplied.

The two services combined in a foyer display and a "live" trailer, both of which got editorial space in the Press. The theme of the picture is particularly suitable for a tie-up of this description, and most of the exhibits had a direct bearing on the story of the film.

To complete the coverage, the only dance hall in the town allowed a banner to be displayed on the band stand and ran all-blue programmes of dance music. Eight stores arranged all-blue window displays linked with the film.

Miracles of the Age

AN excellent public relations effort was arranged by A. Heaton at the Regal, Beverley, who persuaded the RAF to participate in a display illustrating two miracles of the century—Radar and motion pictures.

He claims that the *piece de resistance* of the exhibition in the lounge was Radar equipment actually working; the first time this has been seen in any kinema.

RAF vans toured the district announcing the exhibition which had full civic support. I would like to have heard of more kinematographic exhibits on view to the huge crowds that undoubtedly visited the display. The *Daily Mail* published a two-column picture which mentioned the theatre.

Ken Hall, Savoy, Wolverhampton, borrowed this palette from a local store and converted it into an attractive display for THREE LITTLE WORDS (MGM)

Fine Press Coverage

L. LOVELL, manager of the Regal, Kirksaldy, sends a mass of Press cuttings supporting his campaign for "Portrait of Clare." Two local papers ran a serialisation of the film story, concurrently, while still another newspaper sponsored a photogenic competition.

There were no fewer than sixteen cuttings, ranging from a quarter-of-a-column to full double columns of editorial.

The Showman

"KINE."-MGM £500 CONTEST

New Store Drew Attention to "Grounds for Marriage"

ASSISTANT manager R. A. Abrahams obtained the co-operation of a firm which opened a new "Fifteen-Department Walk-Round Store" a week prior to the showing of the film, "Grounds for Marriage" at the Savoy, Portsmouth.

A ten foot, scroll-type art banner was displayed in the centre of the stores, with arrows pointing to goods on display, and a DC art card on an easel advertising the film and playdate.

Abrahams had an attractive tie-up with a florist's. In the centre of the window, which had a colour scheme of white and ice-blue, a very large horseshoe was displayed. In the nail holes of the shoe, bridesmaids' bouquets were inserted, and in the centre, hanging by a golden ribbon, was a large bridal bouquet.

The campaign also included a composite advertisement in the *Portsmouth Evening News* and window displays in photographers, hairdressers and outfitters.

Cheadle Campaign

A COMPOSITE page advertisement was a feature of the campaign prepared by T. Manley and his staff for "Annie Get Your Gun" at the Electric, Cheadle.

Manley secured the co-operation of local traders, who assisted with window displays and participated in the page in the *Cheadle Advertiser*. Each advertisement on the page included a song title from the film. A children's painting competition was run by the newspaper.

An ice-cream trailer suitably decorated, was towed around the district, and accompanied by usherettes dressed as cowboys and Indians, who gave out leaflets.

Inexpensive Display

KEN A. HALL saw a palette display being used for autumn fabrics in a departmental store and was able to borrow it for use in his campaign for "Three Little Words" at the Savoy, Wolverhampton. With slight adjustments and additions, it made an effective foyer display.

Hall also produced a display consisting of a large top hat which was fitted with a false bottom and into which he placed a rabbit. The rabbit was not immediately visible to the public, but its reflection was to be seen in a mirror placed at an angle adjacent to the top hat.

A big packing case containing a gift for the children of the Wolverhampton Cottage Homes was placed in the foyer. Children were asked to say, in "Three Little Words" just what the case contained. Guest tickets were offered for the correct solution. The contents was a 9½-lb. Easter egg, for which the staff had contributed their chocolate coupons.

The story was taken up by the *Wolverhampton Chronicle*, which published a photograph of the egg being presented by one of the minor's monitors to twins from the homes.

Personal Experiences

WHILE CARRYING out his campaign for "King Solomon's Mines" at the Lyric, Wellingborough, D. A. C. Ewin heard that Paddy Graham, a local man, had just arrived home from Uganda after three years in the Solomon's Mines country.

Mr. Graham was interviewed by Ewin on the stage and in a rehearsed presentation described adventures which he had experienced.

MGM's special publicity division supplied a copy of the book of the film, autographed by Deborah Kerr and Stewart Granger, which was presented to Mr. Graham. The *Evening Telegraph* featured the story on the Friday before playdate.

Galashiels Preview

J. A. GALLAGHER arranged a preview of "The Asphalt Jungle" at the Playhouse, Galashiels, and several Police officials attended the special show, which made a good story for the local Press.

The front of the house and the foyer were decorated with lobby cards and quads to emphasise that the film was a crime story.

Gallagher got a break when the local surveyor allowed him to tie-up with road mending operations in the High Street. Alongside he placed a large board worded: "Everybody's tearing up the road to see 'The Asphalt Jungle' at the Playhouse."

These are in the Running . . .

OTHER entries have been received from:—

"Vengeance Valley."—G. Williams, Regent, Chatham.

"Crisis."—T. Lewis, A/M, Odeon, Chester; E. Williams, Gaumont, Devon.

"Two Weeks With Love."—T. Griffiths, Rialto, Salford; H. Burge, Regal, Salisbury; E. Hodgson, A/M, Ritz, Warrington; E. Sinnett, Ritz, Erith; G. Wharton, Essoldo, Newcastle; S. Sale, Granada, Dover; G. Evill, Majestic, Woodford.

"Annie Get Your Gun."—J. McDonald, Rex, Riddrie; J. Hart, Grosvenor, Hillhead; J. Rock-Gibbard, Picture House, Doncaster; R. Ross Gavin, Princes, Springburn; J. Burrel, Plaza, Govan; E. Dallman, Playhouse, Cambridge; A. Parker, Empire, Chester-le-Street; D. Vincent, Shaftesbury, Leeds; A. Ayres, Savoy, Wandsworth.

"The Search."—H. Rushworth, Empire, Warrington.

"Right Cross."—H. Robertson, Regal, W. Norwood.

"Three Little Words."—J. Claughton, Empress, Urmston; F. Smith, Regal, Bicester; R. Harvey, Picture House, Edgbaston; A. Wakeham, Regal, Abingdon; J. Livingstone, Savoy, Thornton and Cleveleys; G. Ramsden, Rialto, Dumbarton; R. Brighton, Mayfair, Tooting.

"King Solomon's Mines."—L. Baldwin, New Bohemia, Finchley; F. Holmes, Ritz, Sunderland; J. Fisher, Broadway, Southampton; E. Blaker, Plaza, Worthing; W. Quantrill, Granada, Hove; A. Thirlaway, Savoy, Brighton; A. Cockshott, Whitehall, Morecambe; V. Coombe, Savoy, Exeter; H. Stanley, Ritz, New Southgate; W. Winter, Embassy, North Harrow; H. Kean, Queen's, Bayswater; E. Anthony, Dominion, Harrow.

"Battleground."—J. James, A/M, Regal, Trowbridge.

"Challenge To Lassie."—J. Thompson, Roxy, Bridlington.

"Scene Of The Crime."—R. Poskitt, Astra, Richmond.

"Duchess of Idaho."—J. Longbottom, Odeon, Middlesbrough; A. L. Pareezer, Odeon, Bognor Regis; T. D. Short, Odeon, Southampton.

"A Life of Her Own."—J. E. Hill, Gaumont, Chadwell Heath.

"The Asphalt Jungle."—A. D. Smith, A/M, Regent, Norwich.

"Nancy Goes to Rio."—G. R. Dixon, Gaumont, Newcastle; F. Kirkham, Picture House, Old Trafford; E. W. McDermott, New Victoria, Preston; A. L. Pareezer, Odeon, Bognor Regis.

"Watch the Birdie."—D. Hughes, Regal, Cheltenham.

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THE SHOWMAN'S CREDIT AWARDS

THE following managers are commended for noteworthy campaigns. Each mention may be counted toward the six required for membership of the Company of Showmen. The campaigns will also be considered in the judging of the "Kine." Annual Championship Awards.

The Dark Man — Kansas Raiders: H. Bedford, Gaumont, Derby; G. Frewin, Gaumont, Rochester; J. Pleasants, Palace, Chatham; M. Trezise, Gaumont, Yeovil; C. Watts, Gaumont, Birmingham; R. Mitchell, Majestic, Leeds; A. Davids, Gaumont, Worcester; A. Meecher, Gaumont, Clapham; J. Solkhon, Regal, Gt. Yarmouth; F. Moore, Gaumont, Harrogate; F. Soaper, Empire, Mansfield; P. Cargill, Gaumont, Falkirk.

The Breaking Point: G. Johns, Princess, Dagenham; F. Pye, Regal, Southport; C. Couzens, Forum, Southampton; J. Sargeant, Ritz, Romford; J. Harrison, State, Barkingside; S. Pascoe-Williams, Ritz, Woking; F. Miles, Broadway, Southampton; Fordham Ellis, Forum, Ealing.

Cairo Road: J King, Regal, Larkhall; P. Buchland-Large, Rendezvous, Blackpool.

Frenchie—Katie Did It: F. Hughes, Odeon, Motherwell; R. Wood, Odeon, Hamilton; J. Taylor, Odeon, Stafford.

My Blue Heaven: P. Sykes, Odeon, Kingswood; M. Lloyd, Odeon, Bedminster.

Colt .45: H. Wilson, City, Carlisle; G. Leopold, Ritz, Market Harborough.

I'll Get By: H. Spooner, Vaudeville, Reading; P. Cargill, Gaumont, Falkirk; E. Pearl, Theatre Royal, Bognor Regis.

Kidnapped: H. Wallace, Regal, West Calder.

Louisa — Comanche Territory: J. Murphy, Regal, Eastleigh.

And Now Tomorrow: H. Smith, Odeon, Reading.

Bomba and the Lost Volcano: G. Leopold, Ritz, Market Harborough; J. Merrill, Magnet, Wavertree.

Samson and Delilah: W. Quest, Marlborough, Holloway; C. Clark, Odeon, Southend; J. Sackier, Odeon, Brighton; L. Benjamin, Odeon, Hendon; H. Horne, Odeon, Scarborough; L. Edwards, Ritz, Billericay; R. Todd, Odeon, Blackpool; W. Prout, A/M, Ambassador, Hayes; E. Hainge, Odeon, Birmingham; D. McGregor, New P.H., Edinburgh; D. Cunnell, Gaiety, Hastings; R. Wilmot, Odeon, Newcastle; H. Allen, Odeon, Kensal Rise.

Rocketship X-M: J. Smith, Regal, Kirkcaldy; V. Winterburn, Carlton, Leeds; R. Holyoak, Plaza, Govan.

Rio Grande: J. Caulfield, Grand, Huddersfield; J. Murphy, Grandby, Reading.

All Quiet on the Western Front: A. Dale, Olympia, Glasgow; A. Duvell, Tyseley, Birmingham.

Mr. Music: W. Shaw, Rivoli, Liverpool

Press Publicity: H. Kean, Queen's, Bayswater.

Back to Bataan: T. Manley, Electra, Cheadle.

Union Station: W. Watson, Odeon, Bilston; J. McIlvena, A/M, Odeon, Shettleston.

The 13th Letter — Tattooed Stranger: W. Moffat, Gaumont, Southsea; J. Wilson, Gaumont, Cricklewood.

Old Mother Riley, Headmistress: S. Watkins, New Hippodrome, St. Helens.

Flying Saucer Mystery: S. Watkins, New Hippodrome, St. Helens.

C.O.I. Film: F. Hyland, Rialto, Londonderry.

Walk Softly, Stranger—Secret Fury: H. Smith, H/M, Odeon, Reading; H. Sloan; Odeon, Bury; J. Donaldson, Odeon, High Wycombe; F. Jaye, T/M, Odeon, Dudley.

Theatre Publicity: W. Gray, Regal, Kilmarnock; A. Plummer, A/M, Odeon, Welling; L. Paul, Cabot, Bristol; E. Meadows, Odeon, Whalley Range; W. Greaves, Gaumont, Dudley; J. Williams, Cinema, Falkirk; W. Shaw, Rivoli, Liverpool; C. Ditcham, Odeon, Wimbledon; J. Philcox, Odeon, Twickenham; J. Dye, Empire, Dundee; E. Vernall, Odeon, Kenton; J. Tetlow, Palace, Droylsden; J. Skinner, St. Andrew's Square P.H., Edinburgh; S. Springfield, Palace, Eltham; D. Rogers, Palace, Malton; Major Walker, Regal, Broxburn; J. Boulton, A/M, Grand, Bournemouth; J. Hudson, Savoy, Croydon; W. Henry, A/M, Odeon, Bishop Auckland; M. Saxton, Odeon, Farncombe; E. Amos, Odeon, Islington; J. Evans, Odeon, Sutton Coldfield; J. Wilson, Gaumont, Cricklewood; H. Saunders, Odeon, Prestwich; J. Carson, Majestic, Belfast; J. Fletcher, A/M, Gaumont, Richmond; G. Spary, Pavilion, Reading; D. Murray, Savoy, Edinburgh; C. Revis, Ritz, Leeds; S. Murdoch, Corona, Liverpool; G. Ridler, Gaumont, Bradford; P. Farmer, Gaumont, West Wickham; H. Gent, Royal Hippodrome, Liverpool; G. Newman, Cinerama, Perth; Fordham Ellis, Forum, Ealing; K. Milborrow, Odeon, Beckenham; C. Hunter, Majestic, Stoke; E. McDermott, New Victoria, Preston; J. Ellis, Odeon, Chester; E. Dallman, Playhouse, Cambridge.

The Mudlark: J. McIlvena, A/M, Odeon, Shettleston; D. Baker, Claremont, Manchester; G. Howes, Gaumont, Salisbury.

Woman on the Run: P. Sykes, Odeon, Kingswood.

Three Secrets: D. MacLeod, Coliseum, Glasgow; C. Watson, New Coliseum, Whitley Bay; J. Cunningham, H/M, Ritz, Belfast.

The Browning Version: R. Wilmot, Odeon, Newcastle; Miss D. Rabone, P.H., Stratford-on-Avon.

I'd Get You for This: G. Frewin, Gaumont, Rochester; A. Tomlin, H/M, Gaumont, Finsbury Park; A. Carpenter, Gaumont, Barnstaple.

Four Days' Leave: W. Maxfield, Premier, Cheetham Hill Road, Manchester.

Highly Dangerous: L. Riley, T/M Odeon, Cheetham Hill; N. Holt, A/M, Casino, Liverpool; J. Pease, Commodore, Liverpool; P. Sykes, Odeon, Kingswood.

The Clouded Yellow: J. Wrenn, Odeon, Weymouth.

Yes Sir, That's My Baby: R. Thompson, Royal, Scunthorpe.

Harriet Craig—Between Midnight and Dawn: R. Honeyman, Regent, Edinburgh; S. Moar, Super, Birkenhead; T. Smith, Pavilion, Motherwell.

The Wooden Horse: L. Lyons, Regal, Atherstone; J. Pease, R/M, Commodore, Liverpool.

Where Danger Lives—Born to Be Bad: G. Howes, Gaumont, Salisbury.

The Desperadoes—The Vatican: R. Young, A/M, Union, Dunstable.

I Shall Return: R. Clark, Gaumont, Redditch; W. Donkin, Gaumont, Hamilton.

Jungle Jim: A. Carpenter, Gaumont, Barnstaple.

Pool of London: D. Abell, Gaumont, Southampton; H. Shampan, Blue Hall, Islington; G. Elcock, Gaumont, Peckham; C. Watts, Gaumont, Birmingham; A. Williams, Gaumont, Twickenham; H. Smith, Odeon, Reading; A. Tomlin, Gaumont, Finsbury Park; F. Gompertz, A/M, Regent, Brighton.

Treasure Island: E. Berry, A/M, Plaza, Plymouth.

Stage Show: J. Claughton, Empress, Urmston.

Into the Blue: W. Smith, Odeon, Halifax; B. Symmons, Odeon, Harrogate; J. Browne, Odeon, Yeovil.

Tea for Two: J. Hart, Savoy, Andover; H. Stafford, Savoy, Portsmouth.

The Glass Menagerie: R. Crabb, A/M, Savoy, Swindon; H. Crowther, Savoy, Birkenhead.

Newsreel Publicity: G. Williams, Regent, Chatham; W. Gray, Regal, Kilmarnock; W. Rodgers, Lido, Bolton; K. Kelsall, Palladium, Oldham; L. Berry, Ritz, Keighley; J. Rock Gibbard, P.H., Doncaster, P. Buchland-Large, Rendezvous, Blackpool.

The Long Dark Hall: D. Jones, Odeon, Bognor Regis; C. Wills, Odeon, Woolwich.

The Adventurers: F. Gompertz, Regent, Brighton.

Caged: S. Calderwood, Lyceum, Edinburgh; J. McLoughlin, New Royal, Manchester.

The Tomahawk Trail: R. Brand, Ritz, Southend; J. McLoughlin, New Royal, Manchester; J. Pease, R/M, Commodore, Liverpool.

Daughter of Rosie O'Grady: D. MacLeod, Coliseum, Glasgow; J. Laing, Ritz, Edinburgh; S. Calderwood, Lyceum, Edinburgh; L. Berry, Ritz, Keighley; T. Wright, Palladium, Ripon.

Rawhide: S. Sedgwick, Florida, Tottenham.

Stromboli: D. Negrin, Astra, RAF, Innesworth.

Branded — Motor Patrol: J. Potter, Odeon, Leicester; J. Bee, Odeon, Worcester; W. Spink, Regal, Dewsbury; R. Porter, Odeon, Bradford; F. Richmond, Odeon, Colwyn Bay; P. Bland, Odeon, Chichester.

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For Heaven's Sake: R. Honeyman, Regent, Edinburgh; E. Meadows, Odeon, Whalley Range.

The Clouded Yellow: J. Williams, Cinema, Falkirk.

Lilli Marlene: B. Honeychurch, Empire, Neath.

Father of the Bride: H. George, A/M, Ritz, Greenock.

The Flame and the Arrow: T. Jones, Regal, Cheltenham; S. Sale, Granada, Dover; H. Shelmerdine, Regal, Canterbury.

Battle of Powder River—The Fat Man: A. Carpenter, Gaumont, Barnstaple; E. Mitchell, Majestic, Leeds; H. Bedford, Gaumont, Derby; J. Pleasants, Palace, Chatham; G. Meager, Tatler, Nuneaton; A. Tomlin, H/M, Gaumont, Finsbury Park.

Blackmailed: J. Bee, Odeon, Worcester; R. Taylor, Astoria, Old Kent Road, D. McGregor, New P.H., Edinburgh.

Mystery Submarine: L. Malburn, Grand, Falmouth; F. O. Thurman, Grand, Nottingham.

Girl of the Year:—Frightened City: W. Shaw, Rivoli, Liverpool.

Bitter Rice: K. Forrest, T/M, Oak, Selly Oak, Birmingham.

Woman With No Name: F. Mobbs, Savoy, Leicester; Miss N. Giblin, Theatre Royal, Preston.

Treason: B. Caufield, George, Kilmarnock.

Talent Contest: H. Gilbert, Ritz, Clapton.

Pandora and the Flying Dutchman: R. Todd, Odeon, Blackpool; S. Robinson, Odeon, Torquay; R. Fielder, Oak, Selly Oak, Birmingham; A. Pareezer, Odeon, Bognor Regis; D. Hayden, A/M, Odeon, Hanley.

Theatre Anniversary Celebrations: F. Barker, Regal, Walton-on-Thames.

Talk of a Million: C. Brodie, Regal, Barrow-in-Furness; J. Lake, Savoy, Luton.

Destination Moon: E. Bailey, Rota, Denton, Manchester; G. Leggatt, Playhouse, Montrose.

Two Flags West: R. Dick, A/M, Majestic, Malton.

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MGM have a knack of adopting titles that make special advertising easy for the showman. There is no end to the possibilities with a title like "Wedding Bells." The quad crown showing Astaire and Powell in action is admirable for adaptation as a cut out and, together with a few stills, is especially suitable for a variety of tie-ups. "Cause For Alarm" is another title from the same firm that gives showmen plenty to shout about, and the campaign book tells them some of the ways to do so.

The RKO-Radio campaign for Harold Lloyd's "Mad Wednesday" is now well under way. The star was featured in the *Daily Graphic* centre spread, complete with lion, goggles and sombrero.

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CHIEF Projectionist required.—Apply, Manager, Empire Cinema, Mersea Road, Colchester, Essex.

CHIEF Projectionist required. Modern kinema, R.C.A. Evenings and one matinee. Easy reach of London.—Apply, Manager, Regal, Odiham, Hants.

BBC invites applications for the post of second projectionist, Television service. Candidates must be experienced in the normal running of sound-film projection equipment. Knowledge of double-head and multi-sound head working for re-recording would be an advantage. Fixed rate £6 5s. per week. Detailed application to Appointments Department, BBC, Broadcasting House, London, W.1, marked "second projectionist, K. W." within seven days. For acknowledgment please enclose stamped addressed envelope.

MODERN Kinema near Leicester. Chief Projectionist wanted. Reply stating age, experience and salary required.—X., Box 572, Kinematograph Weekly.

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LONDON AND PROVINCIAL TRADE SCREENINGS

Continued from page 34

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
			NEWCASTLE.			
Tues., May 1	10.30 & 3.00	Own Theatre ...	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 1	10.30	Essoldo ...	The Last Days of Pompeii (Reissue)	RKO-Radio	Preston Foster ...	U
Wed., ,, 2	10.30	Essoldo ...	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
,, ,, 2	10.30	Pavilion ...	Fugitive Lady	GFD	Janis Paige ...	A
,, ,, 2	10.30	Grainger ...	Penny Points to Paradise ...	Adelphi ...	Harry Secombe ...	U
Thur., ,, 3	10.30	Essoldo ...	Tarzan and the Jungle Queen ...	RKO-Radio ...	Lex Barker ...	U
Fri., ,, 4	10.30	Essoldo ...	She (Reissue)	RKO-Radio ...	Randolph Scott...	A
,, ,, 4	10.30	Pavilion ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
			NOTTINGHAM.			
Wed., May 2	10.30	Scala	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
,, ,, 2	10.30	Carlton ...	Captain Horatio Hornblower, R.N.	Warner ...	Gregory Peck ...	U
Thur., ,, 3	10.30	Scala	Tarzan and the Jungle Queen ...	RKO-Radio ...	Lex Barker ...	U
Fri., ,, 4	10.30	Scala	She (Reissue)	RKO-Radio ...	Randolph Scott...	A
			SHEFFIELD.			
Tues., May 1	10.40	Union St. P.P....	Laughter in Paradise	AB-Pathe ...	Alastair Sim ...	U
,, ,, 1	10.30	Hippodrome ...	Captain Horatio Hornblower, R.N.	Warner ...	Gregory Peck ...	U
Wed., ,, 2	10.30	Gaumont ...	Fugitive Lady	GFD	Janis Paige ...	A
,, ,, 2	10.30	Union St. P.P. ...	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 2	10.30	Cinema House	Worm's Eye View	ABFD ...	Ronald Shiner ...	U
Thur., ,, 3	10.30	Cinema House	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
Fri., ,, 4	10.30	Gaumont ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Mon., April 30	9.30	Own Theatre ...	Girls Never Tell	Columbia ...	Margaret O'Brien	U
,, ,, 30	10.30	Private Theatre	Riders of the Range	RKO-Radio ...	Tim Holt ...	—
Tues., May 1	9.30	Own Theatre ...	The Harlem Globetrotters ...	Columbia ...	Thomas Gomez ...	U
,, ,, 1	2.30	Palace Theatre	Scarlet Thread	Butcher's ...	Laurence Harvey	A
,, ,, 1	10.30	Rialto	The Prowler	British Lion ...	Van Heflin ...	A
Wed., ,, 2	9.30	Own Theatre ...	My True Story	Columbia ...	Willard Parker ...	A
,, ,, 2	2.30	Celluloid Theatre	West of Nevada ; Topper Returns (Reissue)	DUK ...	Rex Bell ...	—
,, ,, 2	10.30	Rialto	The Sun Sets at Dawn	Eros	Philip Shawn ...	A
Thur., ,, 3	2.30	Hammer Theatre	When I Grow Up	Eros	Bobby Driscoll ...	—
Fri., ,, 4	2.30	Celluloid Theatre	Idaho Kid ; Topper Takes a Trip (Reissue)	DUK ...	Rex Bell ...	—
BIRMINGHAM.						
Tues., May 1	10.30	Forum	Laughter in Paradise	AB-Pathe ...	Alastair Sim ...	U
,, ,, 1	10.30	Scala	Destination Murder	RKO-Radio	Hurd Hatfield ...	A
,, ,, 1	10.30	Futurist ...	Al Jennings of Oklahoma ...	Columbia ...	Dan Duryea ...	U
,, ,, 1	10.30	West End ...	Smuggler's Island	GFD	Jeff Chandler ...	U
Wed., ,, 2	10.30	Futurist ...	Tarzan and the Jungle Queen ...	RKO-Radio ...	Lex Barker ...	U
,, ,, 2	10.30	Scala	Clochemerle	United Artists	Brochard ...	X
,, ,, 2	10.30	West End ...	Fugitive Lady	GFD	Janis Paige ...	A
Thur., ,, 3	10.30	Scala	She (Reissue)	RKO-Radio	Randolph Scott	A
Fri., ,, 4	10.30	Scala	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 4	10.30	West End ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
,, ,, 4	10.30	Futurist ...	Penny Points to Paradise ...	Adelphi ...	Harry Secombe ...	U
CARDIFF.						
Tues., May 1	10.45	Olympia ...	Soldiers Three	MGM ...	Stewart Granger	U
,, ,, 1	10.30	Park Hall ...	Singin' Spurs ; Condemned in Error	Columbia ...	Hoosier Hotshots	U
Wed., ,, 2	10.45	Olympia ...	Father's Little Dividend	MGM ...	Spencer Tracy ...	U
,, ,, 2	10.30	Park Hall ...	Destination Murder	RKO-Radio	Hurd Hatfield ...	A
,, ,, 2	10.45	Capitol ...	Fugitive Lady	GFD	Janis Paige ...	A
Thur., ,, 3	10.45	Park Hall ...	Assassin for Hire ; Mr. Pastry Does the Laundry	Anglo-Amalgamated	Sydney Tafler ...	A
Fri., ,, 4	10.30	Olympia ...	Laughter in Paradise	AB-Pathe ...	Alastair Sim ...	U
,, ,, 4	10.45	Odeon	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 4	10.45	Park Hall ...	There is Another Sun	Butchers ...	Maxwell Reed ...	A
,, ,, 4	10.45	Capitol ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
GLASGOW.						
Tues., May 1	10.45	Regal	Father's Little Dividend	MGM ...	Spencer Tracy ...	U
,, ,, 1	10.45	Gaumont ...	Smuggler's Island	GFD	Jeff Chandler ...	U
Wed., ,, 2	10.45	Regal	Soldiers Three	MGM ...	Stewart Granger	U
,, ,, 2	10.45	Gaumont ...	Fugitive Lady	GFD	Janis Paige ...	A
Thur., ,, 3	10.30	La Scala ...	Tarzan and the Jungle Queen ...	RKO-Radio ...	Lex Barker ...	U
Fri., ,, 4	10.30	Regal	Laughter in Paradise	AB-Pathe ...	Alastair Sim ...	U
,, ,, 4	10.45	Gaumont ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
,, ,, 4	11.00 & 2.30	Own Theatre ...	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
LEEDS.						
Tues., May 1	10.30	Odeon	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 1	10.30	Tatler	Penny Points to Paradise ...	Adelphi ...	Harry Secombe ...	U
,, ,, 1	10.45	Tower	Smuggler's Gold	Columbia ...	Cameron Mitchell	A
Wed., ,, 2	10.30	Tower	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
,, ,, 2	10.45	Majestic ...	Fugitive Lady	GFD	Janis Paige ...	A
Thur., ,, 3	10.30	Ritz	Laughter in Paradise	AB-Pathe ...	Alastair Sim ...	U
,, ,, 3	10.30	Tower	Soldiers Three	MGM ...	Stewart Granger	U
Fri., ,, 4	10.30	Tower	She (Reissue)	RKO-Radio ...	Randolph Scott ...	A
,, ,, 4	10.45	Majestic ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
LIVERPOOL.						
Tues., May 1	10.45	Majestic ...	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 1	10.30	Futurist ...	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
Wed., ,, 2	10.30	Gaumont ...	Fugitive Lady	GFD	Janis Paige ...	A
,, ,, 2	10.45	Scala	Penny Points to Paradise ...	Adelphi ...	Harry Secombe ...	U
Fri., ,, 4	10.30	Scala	Tarzan and the Jungle Queen ...	RKO-Radio ...	Lex Barker ...	U
,, ,, 4	10.30	Gaumont ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
MANCHESTER.						
Tues., May 1	10.30	Gaiety	The Dark Light	Exclusive ...	Albert Lieven ...	A
,, ,, 1	10.30	Oxford St. ...	The Last Days of Pompeii (Reissue)	RKO-Radio ...	Preston Foster ...	U
,, ,, 1	10.30	Theatre Royal ...	Singin' Spurs ; Condemned in Error	Columbia ...	Hoosier Hotshots	U
,, ,, 1	11.00	Deansgate ...	Penny Points to Paradise ...	Adelphi ...	Harry Secombe ...	U
Wed., ,, 2	10.45	Odeon	Follow the Sun	20th Century-Fox	Anne Baxter ...	U
,, ,, 2	10.30	Gaiety ...	Destination Murder	RKO-Radio ...	Hurd Hatfield ...	A
,, ,, 2	10.45	New Oxford ...	Smuggler's Gold	Columbia ...	Cameron Mitchell	A
,, ,, 2	10.45	Gaumont ...	Fugitive Lady	GFD	Janis Paige ...	A
Thur., ,, 3	10.30	Oxford St. ...	Tarzan and the Jungle Queen ...	RKO-Radio ...	Lex Barker ...	U
,, ,, 3	10.30	Continentale ...	Sunday in August	Film Traders	Anna Baldini ...	U
Fri., ,, 4	10.45	Gaumont ...	Bud Abbott and Lou Costello Meet the Invisible Man	GFD	Abbott and Costello	U
,, ,, 4	10.45	Oxford St. ...	Clochemerle	United Artists	Brochard ...	X

Continued on page 33

HIGHLIGHTS OF LONDON SHOWS

AS a guide to exhibitors, the films to be trade shown in London are briefly described below.

"Riders of the Range" (*RKO-Radio*).—Outdoor drama of old Arizona, with Tim Holt as a cowboy against rustlers and wrongly indicted for a murder.

"Scarlet Thread" (*Butcher's*).—British drama, starring Kathleen Byron and Laurence Harvey, about a small-time pickpocket who becomes a member of a gang which plans to rob a jeweller's shop in Cambridge.

"West of Nevada" (*DUK*).—Western, in which a cowboy is sent to look after local Indian's gold, but, following an ambush, is wrongly suspected of trying to profit from the gold mine.

"Topper Returns" (*DUK*).—Reissue, first reviewed in KINE. May 29, 1941. Comedy about a young woman who remains earthbound long enough to solve the mystery of her own violent end.

"The Sun Sets at Dawn" (*Eros*).—Drama of a young boy wrongfully sentenced to the "electric chair," and how he is saved at the last moment.

"Idaho Kid" (*DUK*).—Western, about ranch owner's feud and a cowboy who returns home to restore peace between his father and others.

"Topper Takes a Trip" (*DUK*).—Comedy of the supernatural, first reviewed in KINE. February 16, 1939, and later as a reissue in KINE. May 12, 1949.

GENERAL RELEASES FOR APRIL 30

AB-Pathé.—"Snow Dog," American (U), 5,690 feet.

British Lion. — "The Naked Heart," British (U), 8,695 feet.

Eros. — "A Walk in the Sun," American (A), 10,520 feet.

MGM. — "Pagan Love Song," American (U), 6,881 feet; "Cause for Alarm," American (A), 6,393 feet.

United Artists.—"City Lights"—reissue, American (U), 7,784 feet.

LATE EXTRA

Friday, April 27.

10.30 a.m., Renown Private Theatre.—"Springtime in the Zoo" — short (Renown).

Guests of the RNFC

Representatives of the renting companies, laboratories and other organisations associated with the supply of film entertainment to the Royal Navy were the guests of the Royal Naval Film Corporation and the RN on a visit to Portsmouth last week.

The party travelled by coach and were acompanied by Captain C. C. Hardy and Commander R. M. W. McFarlan, of the Admiralty, Captain C. A. G. Nickols and other representatives of the RNFC.

The guests went aboard *HMS Indomitable*, Flagship of Admiral Sir Philip Vian, C-in-C, Home Fleet, and after being shown over the ship, were entertained by Captain M. L. Power and the officers.

Among those present were: A. E. Baily and A. Ellis, AB-Pathe; C. Smith, British Lion; C. Dillestone, Butcher's; A. Gilbert and A. Brown, Columbia; J. Phillips, GB and Universal News; G. Tredway and D. Osborn, GFD; E. A. Godwin and L. Bassett, RKO-Radio; S. Young and W. F. Cleveley, Republic; M. Moss, J. S. E. Browning and N. H. Nesse, 20th Century-Fox; S. Rutter, A. Norton, J. Cook, H. Koskey, C. Wackett and D. Latch, Warner; D. King and H. Raymond and J. G. Hetherington, MGM; L. Jones, Paramount; C. Wilkins, KRS; R. J. Henderson, Henderson's Laboratories; W. G. Murray, Humphries and Co.; C. F. Flatman, GB Equipments; and E. C. Ford, Performing Rights Society.

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